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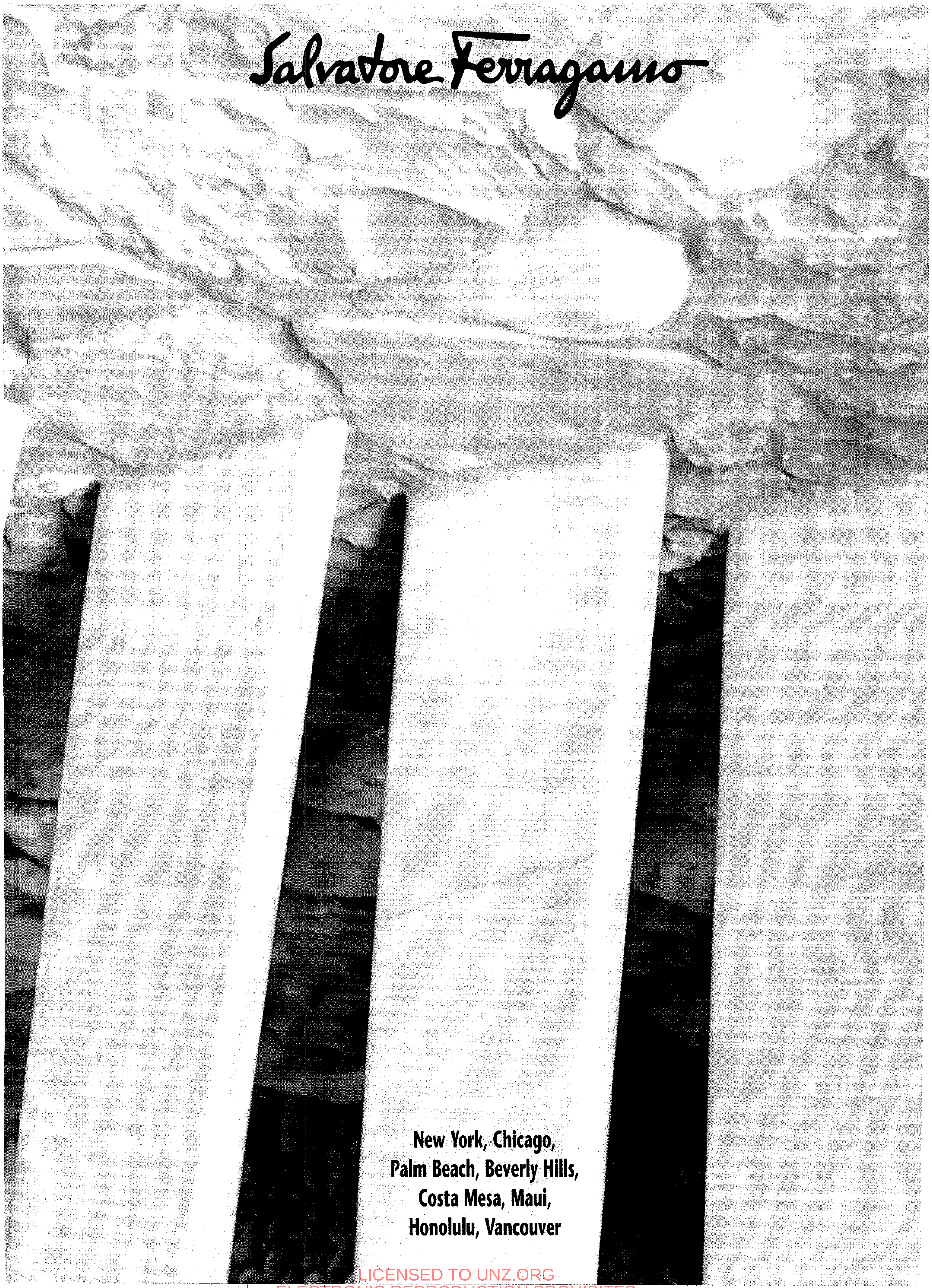
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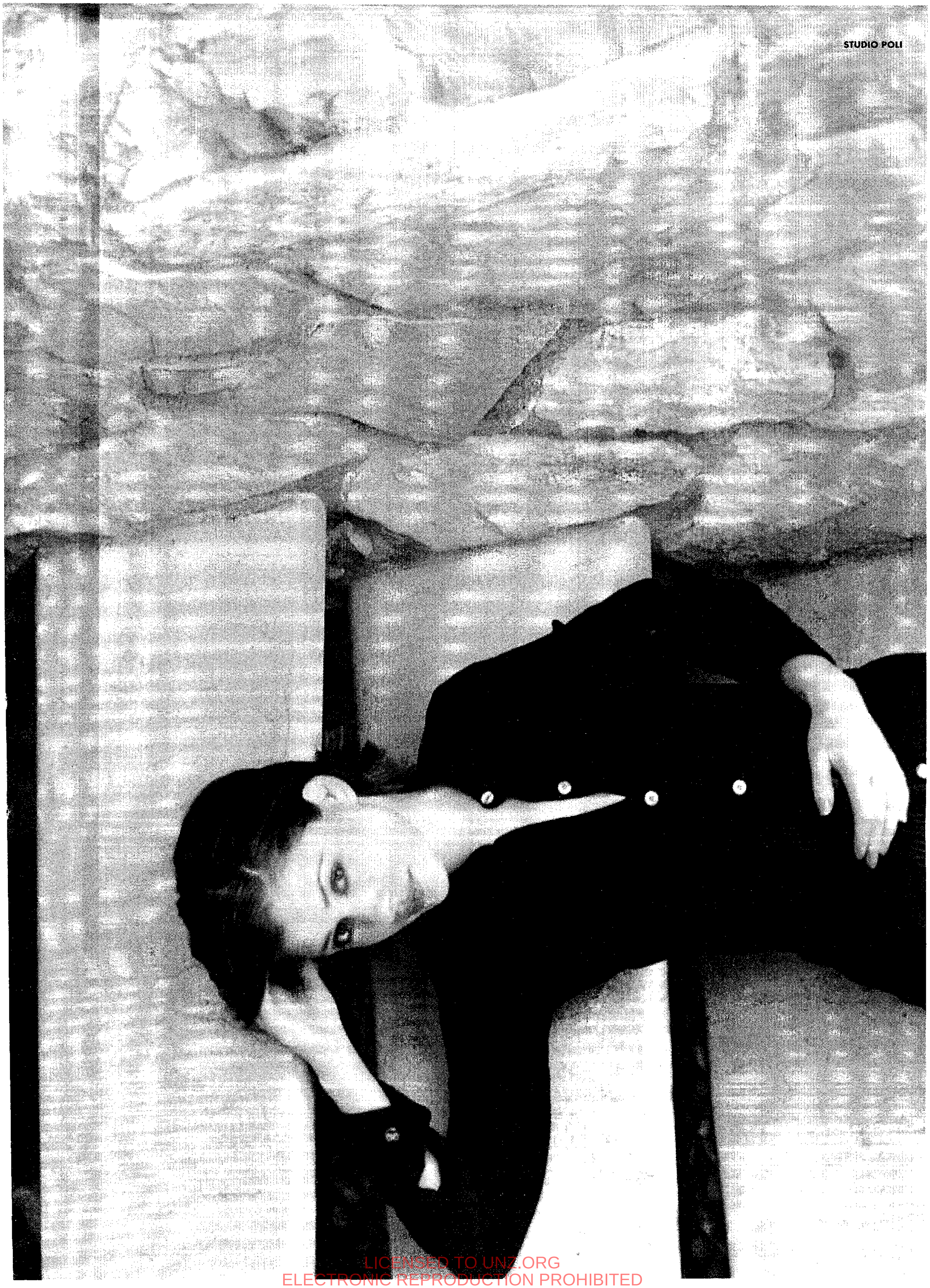

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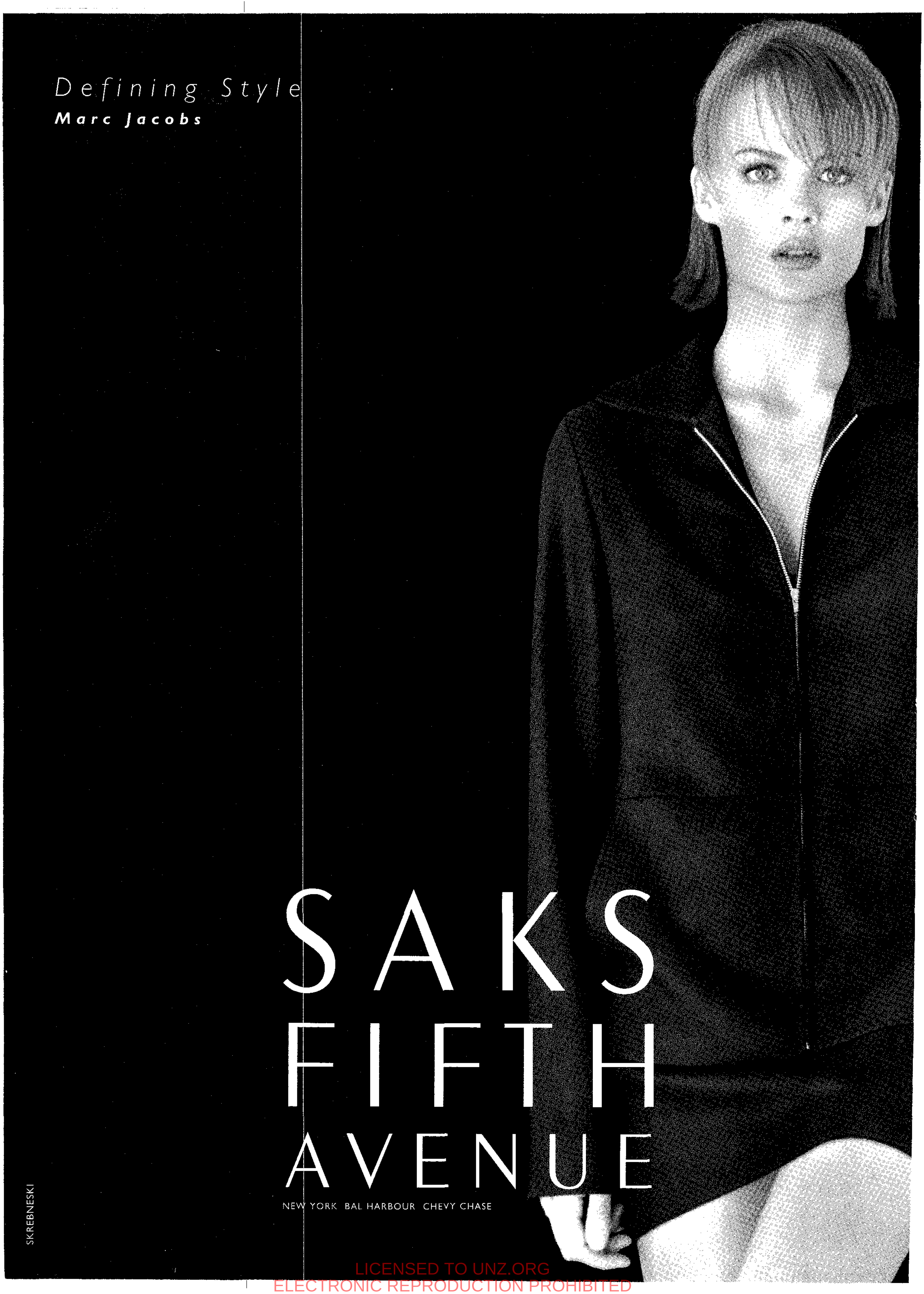
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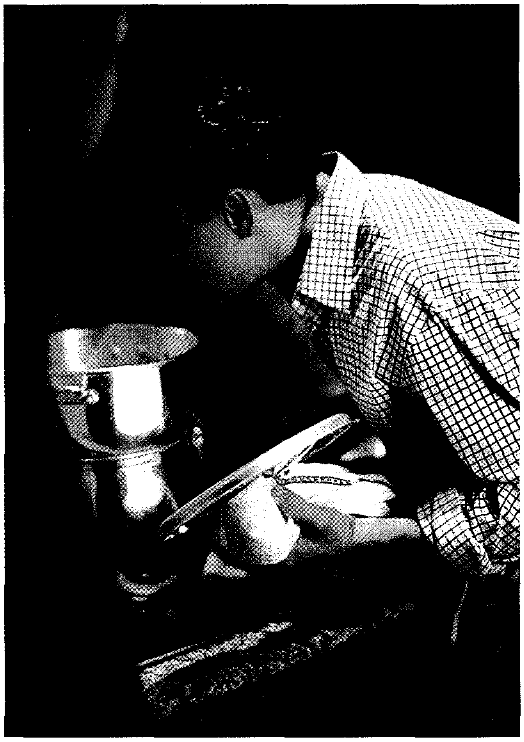
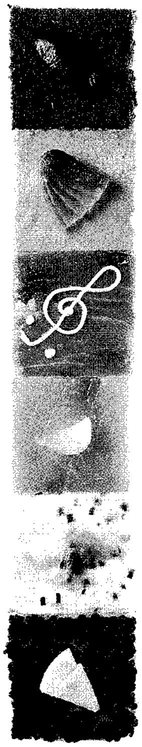
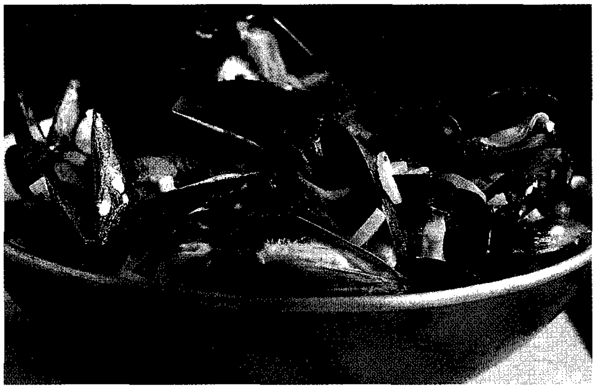
CONTENTS October 27, 1997







FABULOUSFALLFOOD

39 Holiday Entertaining by Gillian Duffy Food, glorious food: Time to fire up the oven again and feed the seasonal horde.

40 Greatest Hits No need to wait for a table to try Balthazar's duck shepherd's pie. How to make it—and a dozen other signature dishes—at home.

54 Quick Study Jean-Georges Vongerichten's creations are spectacular for their subtlety—and their simplicity.

60 You *Do* Want Fries With That The un-French fries (Belgian, really) at Pommes Frites are a surprise hit. Here's owner Suzanne Levinson's step-by-step guide to making your own.

62 Sheep's Meadow The lamb is home-grown at this bucolic retreat in the foothills of the Berkshires.

68 Party Favors No time to fuss over finger food? Have it delivered. *New York* picks the twelve best sources for cocktail-party canapés.

72 Bubbly Personality by Tony Hendra Yes, you *can* find a sparkling wine that will please your palate and spare your bank account.

---

32 A Drawn-Out Campaign by Steven Brodner A caricaturist watches and listens as the 1997 mayoral race unfolds. Rudy, Ruth, Al, aides, campaigners, voters: Here's your fun-house mirror.

Gotham

17 Political *futbol;* area-code anxieties; one of a kind in Levittown

Departments

24 The City Politic
Michael Tomasky
If Rudy's clobbering Ruth, how come he's still fighting so hard?

28 Media
Barbara Lippert
Marv Albert, Act Two? High-concept rehab has worked for others

132 The Insatiable Critic
Gael Greene
Temperature fluctuations: Restaurant 147 and Balthazar brave the heat

Marketplace

76 Best Bets
Corky Pollan
Glassy settings for holiday tables

78 Sales & Bargains
Ondine Cohane
Dressy finds to fall in love with

The Arts

80 Movies
David Denby
Hell, yes: *The Devil's Advocate* is absurd and kind of fun

84 Books
Luc Sante
Children of the night: We have met the gothic, and it is us

88 Theater
John Simon
Mixed doubles: *Side Show* is neither tragedy nor comedy enough

90 Art
Mark Stevens
First Impressionists: Surprisingly fresh takes on Monet and Degas

130 Classical Music
Peter G. Davis
Let's be Franck: *Psyché* is huge and resoundingly passionate

Cue

135 A Broadway director's double vision; moving furniture; capon crusaders; Jackie O., woman of letters

Misc.

Letters 8
Intelligencer *by Beth Landman Keil and Deborah Mitchell* 13
***New York* Competition** *by Mary Ann Madden* 190
***Guardian* Crossword** 192
'Cue' Crossword *by Maura B. Jacobson* 192
Classified 168
Strictly Personals 183

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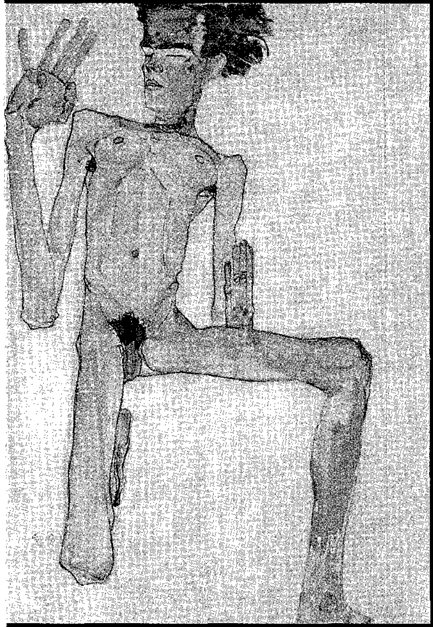

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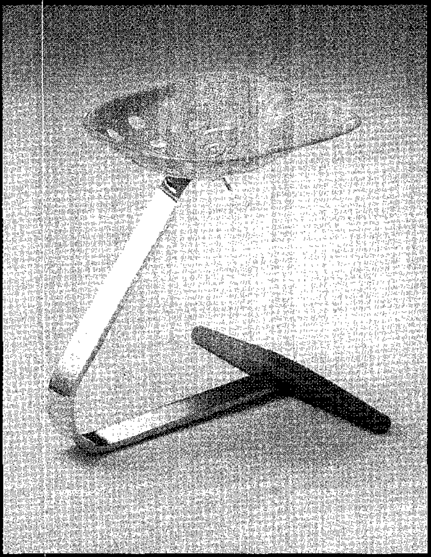

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Egon Schiele:
The Leopold Collection, Vienna
October 12, 1997–January 4, 1998

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Top left: Egon Schiele. *Kneeling Male Nude* (*Self-Portrait*). 1910. Watercolor, gouache, and black crayon on paper. The Leopold Collection, Vienna.

Achille Castiglioni: Design!
October 16, 1997–January 6, 1998

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Above: Achille and Pier Giacomo Castiglioni. *Mezzadro Chair*. Design date: 1957. Manufacture date: 1971. Manufacturer: Zanotta.Chromed steel, enameled metal, wood. Photo courtesy Zanotta.

On the Edge: Contemporary Art from the Werner and Elaine Dannheisser Collection
September 30, 1997–January 20, 1998

Supported in part by TDI. Publication made possible by Agnes Gund and Daniel Shapiro.

Left: Robert Gober. *Untitled*. 1989–90. Wax, cotton, leather, human hair, and wood. The Museum of Modern Art. Gift of the Dannheisser Foundation. © 1997 Robert Gober. Photo: Robert Gober Studio.

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Left to right (all details): Paul Gauguin, *Woman of the Mango (Vahine no te vi)*, 1892, The Baltimore Museum of Art, The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland; Jean-Auguste-Dominique Ingres, *Madame Jacques-Louis Leblanc, née Françoise Poncelle (1788–1839)*, 1823, The Metropolitan Museum of Art, Catharine Lorillard Wolfe Collection, Wolfe Fund, 1918; and Paul Cézanne, *Bather with Outstretched Arms*, ca. 1883, Collection of Jasper Johns.

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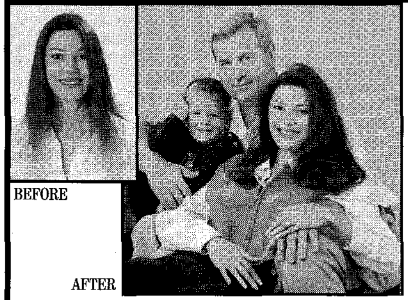

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Careful Choices

YOUR OCTOBER 6 COVER ASKED "Should Nurses Do Doctors' Work?" ["Is There a Nurse in the House?" by Susan Brenna] *No.* Nurses should do nurses' work—but who will define the difference between nurses' and doctors' work? Consumers will define the work of our practitioners. No matter how the physician organizations bluster and lobby, if nurse-practitioners serve consumers well, they will thrive. And no matter how nursing organizations advocate and trailblaze, if nurse-practitioner groups do not serve consumers well, CAPNA (and others) will fail.

Isabel Burk, M.S., CHES
Director, The Health Network
NEW CITY, N.Y.

THE PUBLIC'S COMPLACENCY ABOUT matters as important as their health care continues to amaze me. I am a mom who relaxes with the *New England Journal of Medicine* and, as a physician and primary-care provider, I am appalled by the idea that the public thinks that trusting primary health care to nurses is OK.

The data to support this new trend isn't yet available, and therefore represents a gamble. When will the public wake up to understand that health plans want to deliver adequate care at the lowest cost? Registered nurses complain that hospital care is compromised by the increasing use of licensed nurses. Doctors have been warning that health care is being compromised by health-plan rules. Adequate health care just isn't good enough for my family, and it shouldn't be good enough for anyone in this country. Let's listen to the professionals who speak out about these alarming trends. Maybe it's self-interest speaking. But what if it's not?

Terri Anne Herman, M.D.
POCOPSON, PENN.

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Famous Neighbors

IF HOLLYWOOD'S YOUNG ACTORS WANT a city that's more real and gritty, why don't they move to Bridgeport ["East of Eden," by Chris Smith, October 6]? Don't they know that New York has already become a totally safe and clean city for people just like them—privileged white folk who want to shop at the Gap, drink gourmet coffee, and watch whatever junk Hollywood is offering this week at those unfortunate Paramus-like six-plexes? All these Hollywood expatriates are doing is getting in the way of the legitimate artists in this city who have been working here and struggling from the get-go. That's who you should be celebrating. Not a bunch of overexposed and undertalented former soap-opera stars who, like too many other recent transplants to this city, seem to want to turn New York into the same kind of boring town they just left.

Mark Mocarski
MANHATTAN

The Awful Truth

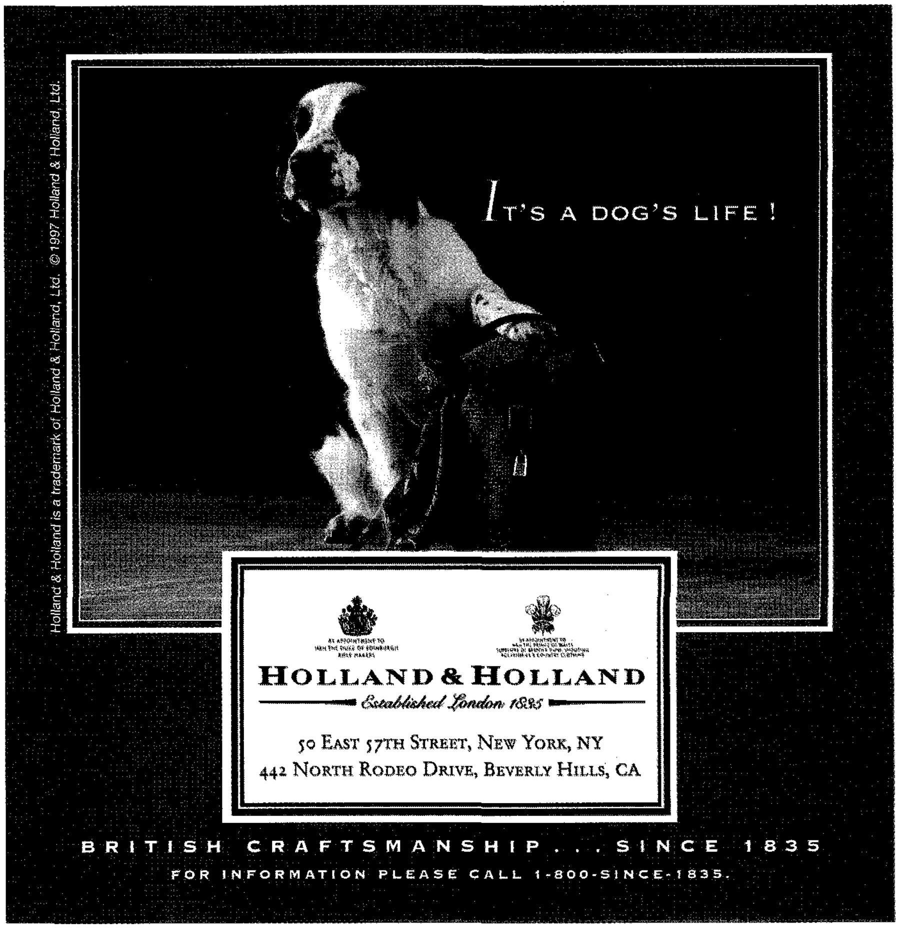
I HAVE BEEN A LAW-ENFORCEMENT OFFICER for seven years, and it made my blood run cold to read the statements made by some of the cops Craig Horowitz interviewed ["Show of Force," September 22]. It pains me to see this kind of attitude accepted as part of the job. We are the good guys: We don't have to teach the bad guys a lesson; we just have to catch them. Our duty as law-enforcement officers is to promote order and justice, not punch out some petty criminal because we split our pants chasing him. Poor baby.

If you feel you have to slap someone around to protect your spot in the social order, then you really need a job where you don't get involved in life-or-death situations. You need a job where your biggest decision is picking a paper or plastic bag for the customer.

Christopher M. Vaughn
INDIANAPOLIS, IND.

Early Warnings

VERONICA WASHAM IS VERY LUCKY INdeed that an informative, sincere, and detailed article about recurring cancer is of no interest to her ["Letters," October 6]. I take issue with her contention that an account of one New Yorker's medical battles is not "New Yorky"—everyone I know in this town



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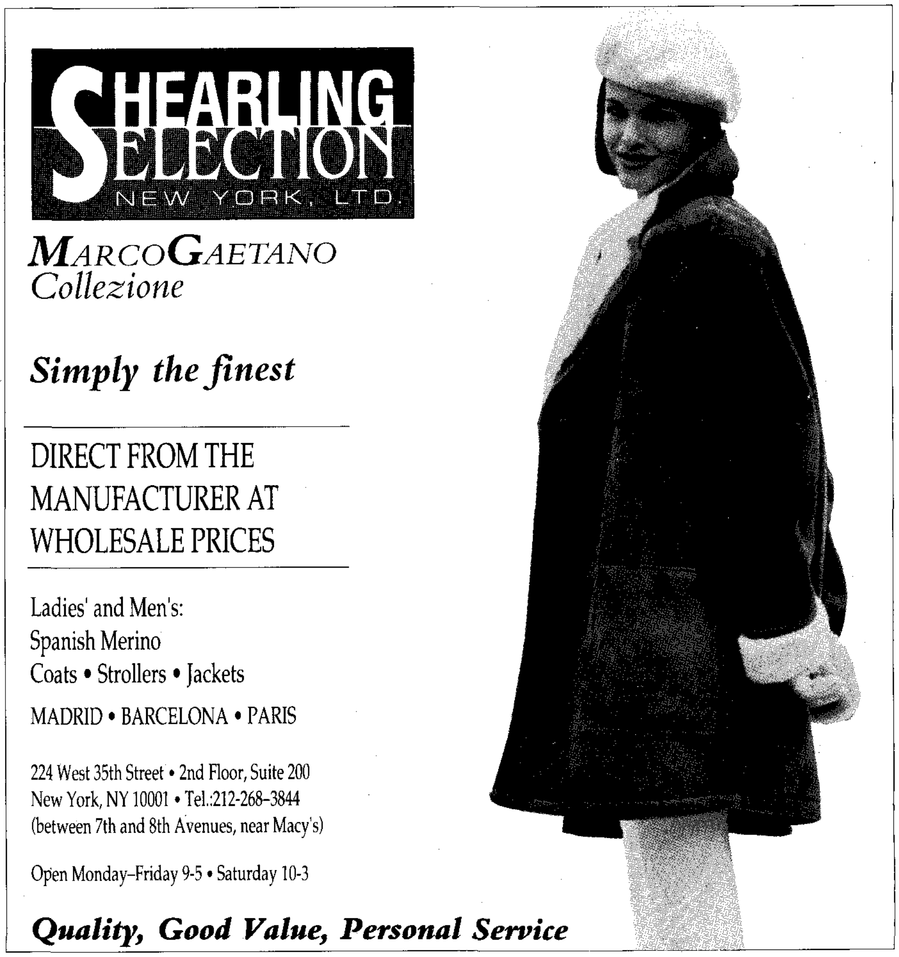

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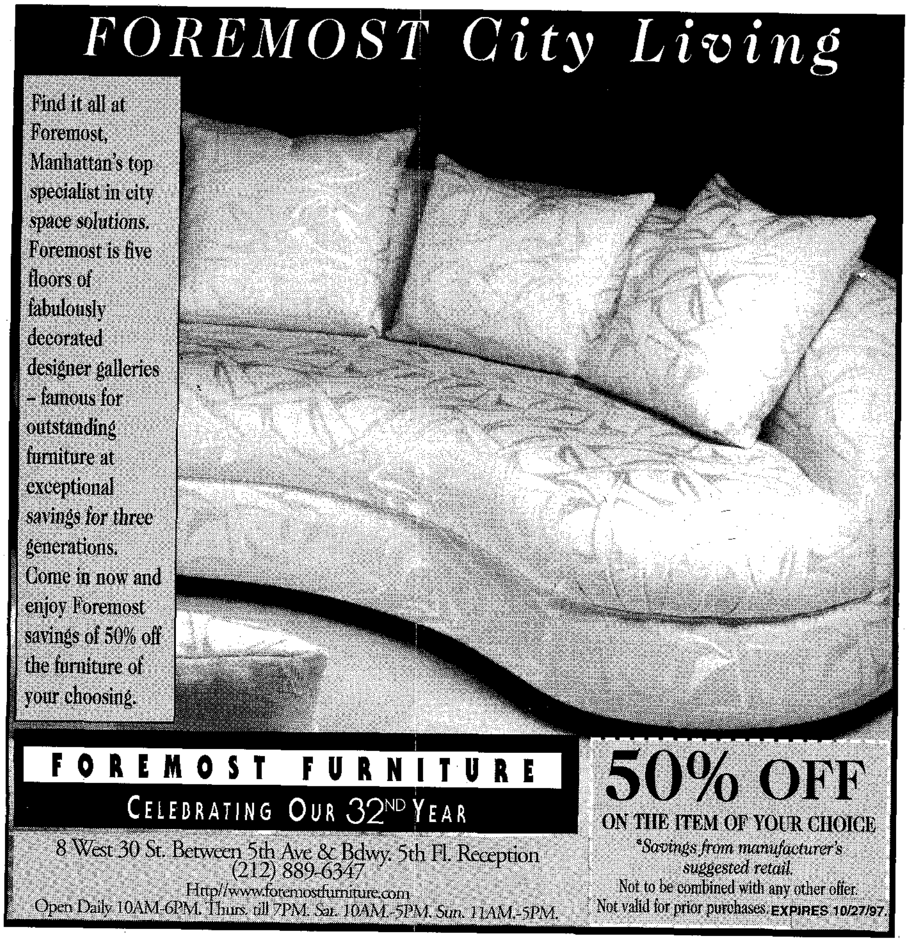
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is keen to swap stories, which is presumably why *New York* published the "Best Hospitals" issue a few months back. *New York* is my "women's magazine," and that's not an insult.

Caroline McHale-Marshall
BROOKLYN

Climb Ev'ry Mountain

MIM UDOVITCH'S EXEGESIS OF *VALLEY OF the Dolls* is the perfect pairing of reviewer and subject ["Books: Femme Fatalism," September 29]. Her observations are so heartfelt, her identification so internalized, and her perceptions so accurate, it makes me wish you'd institute a weekly column with similar pairings—e.g., Tom Wolfe on *Catcher in the Rye*—that would examine the major pop artifacts of our time, literary or otherwise. I'd love to hear Stephen Sondheim on *Cats*. These works of popular culture are so potent they transcend their time and become classics; an intelligent, unpedantic, unacademic examination of them is overdue. Udovitch has not deconstructed but has *examined* the book, placed it in context, and given us a couple of chewy *aperçus*. I applaud her.

One small correction: The theme song was written not by Bacharach and David but by the Previns, André and his then-wife, Dory. Unlike the book, this song is, indeed, a camp classic, along with its mate, "I'll Plant My Own Tree."

John Meyer
MANHATTAN

Laughing Last

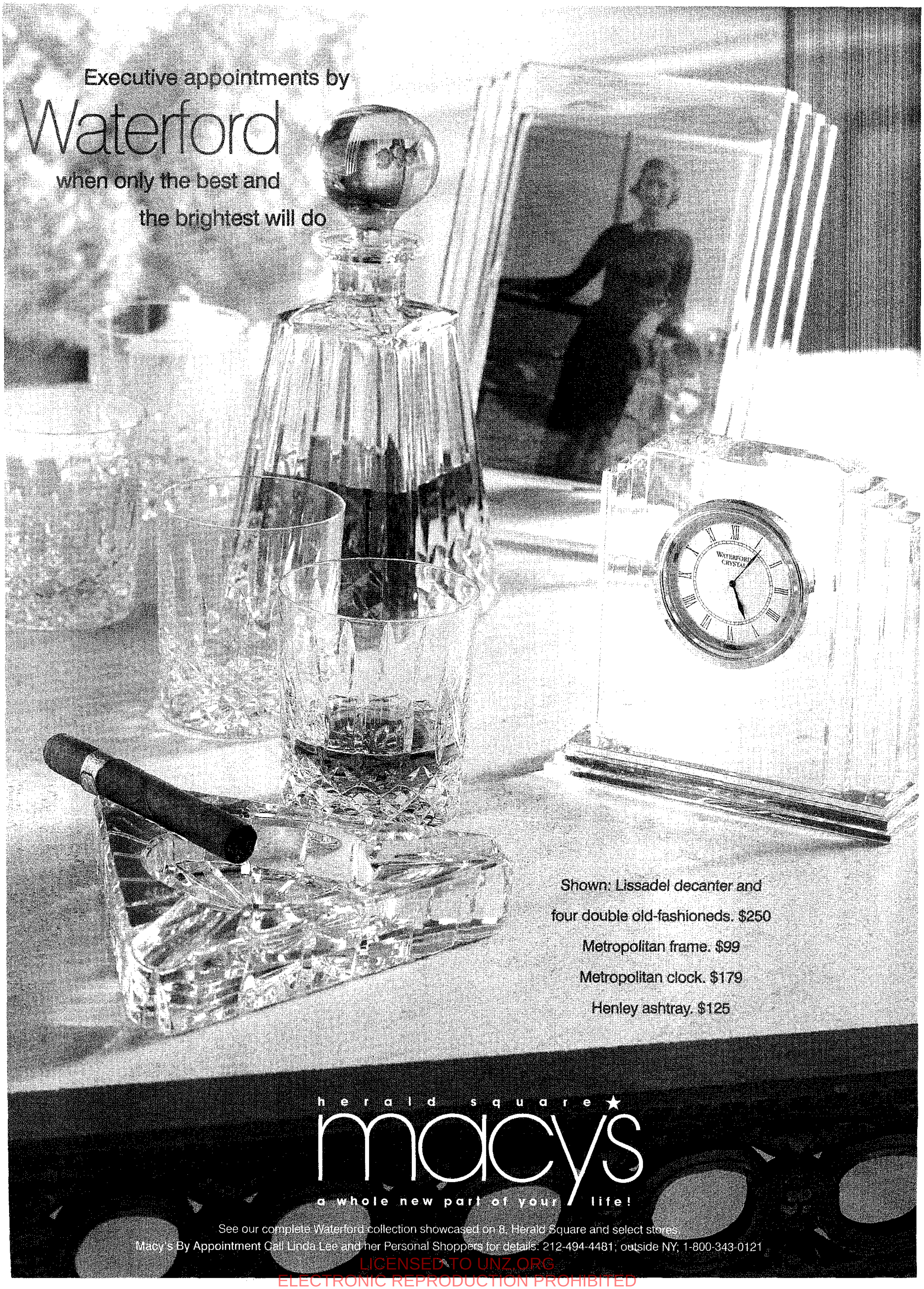
AFTER RECEIVING MY OCTOBER 6 ISSUE of *New York*, I immediately removed and framed the photo of Mel Brooks and Carl Reiner, which now sits on my desk ["The Shtick of Shticks," by Judith Stone]. The 2000 Year Old Man has been my guru for 37 years.

Mel Leibowitz
WARWICK, N.Y.

MEL BROOKS AND CARL REINER MAY HAVE good comic timing, but Judith Stone's timing, I'm afraid, is a little off. If the 2000 Year Old Man got started in 1950, then—unless Stone's article has been lying around the office for ten years—shouldn't that make him 2,047 years old, not 2,037?

Richard Fried
BROOKLYN

Editor's note: Ooops. It must have been the Hollywood effect: They all shave ten years off their age out there.



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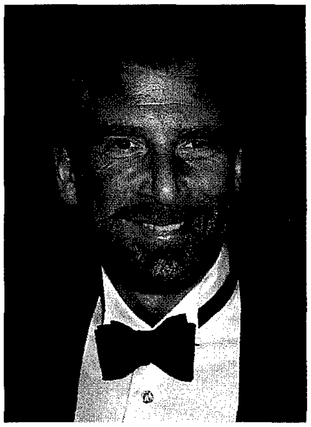
BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

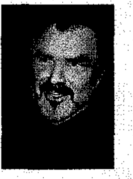
BRONFMAN'S HIGH-FLYING DEALS

Talk about paper airplanes. Moguls who climb the Gulfstream ladder—**John Travolta** has a Gulfstream-II; **David Geffen**'s got a Gulfstream-IV—are now trading their coveted positions on the waiting list to receive the newest jets. **Edgar Bronfman Jr.** was the first to slap down a $2 million deposit for the new Gulfstream-V, the super-status-symbol jet that costs $37 million, seats nineteen, and flies around the world in fourteen hours. But earlier this year, he quietly sold his spot in line to former ambassador **Walter Annenberg,** whose toy arrived this August. Bronfman made money on the deal, according to several industry sources. "It's just like scalping tickets in New York," says one insider. "People will pay for early positions." They will because those who haven't already signed up can't get a plane delivered until at least 1999—forcing them, in the interim, to rough it on lesser Gulfstreams or even more inferior forms of travel. Reservations for the G-V are said to be worth $1 million to $2 million, and one source familiar with the business says some have gone for more. Bronfman is a particularly enthusiastic entrepreneur: He sold a second G-V reservation, and his Universal Studios sold its West Coast–based G-IV (the actual plane). And instead of buying outright, the cost-conscious Bronfman is signing up Seagram's and Universal to Gulfstream's NetJet plan, a partial-ownership deal that's far more economical than keeping your own fleet of Gulfstreams. Spokeswomen for both Bronfman and Gulfstream refused to comment.



Edgar Bronfman Jr.: Streamlined

REYNOLDS DECIDES TO BOOGIE ON



In the months before his new film, *Boogie Nights,* premiered, **Burt Reynolds** had such reservations about the final product that he was reportedly shunning almost all promotional activity. But now he's been getting so much positive feedback that he's suddenly turned into a team player. According to insiders, the former macho hero had clashed with 27-year-old director **Paul Thomas Anderson** on the set. "There were creative differences between Burt and the director," confides a film insider. "It was the obvious conflict between a stubborn goat and a young upstart. Here was this director who *is* a bit arrogant—and he had made only one film before." But apparently all the good word on *Boogie Nights* and Reynolds's performance caused the seventies box-office sensation to do a turnaround, and he attended both the New York and L.A. premieres. Says the source, "Burt Reynolds could not have predicted the final cut. This film did for him what *Pulp Fiction* did for John Travolta. It revitalized his career."

EVERYBODY MUST GET STONE

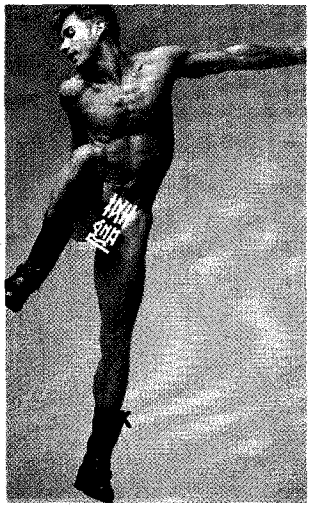
Oliver Stone is a big man on campuses. The volatile Vietnam vet turned director has been touring some of the country's institutions of higher learning, and the message he is sending out might give some pause. Backstage, before he addressed 1,000 impressionable students at Northwestern University, he turned to his personal assistant and commented rather audibly that he might be distracted by the gorgeous Asian girl in the fourth row. He did pull himself together enough to discuss his novel, *A Child's Night Dream,* and his films, all the while "making several drug innuendos," reports one attendee. For example, when a student asked, "If you could be a superhero, what would your power be?" Stone replied, "I would wear a big O on my chest and land on an opium cloud." Says the student, "The audience went crazy and began cheering wildly at that point. Everyone loved him." A Stone spokesman points out that the director also urged students to stay in school. As for Opium Man, she says, "It was a joke—it was a fantasy."

PERELMAN TAKES PRADA IN HIS LOOKS

Eleanor Mondale: TV Prada-gy

Since his breakup with **Patricia Duff, Ron Perelman** has had no shortage of female company. He's made two recent trips to Prada, first with his onetime girlfriend, *Vanity Fair* fashion director **Elizabeth Saltzman** (she presumably acted as his personal shopper), and then with his current liaison, **Eleanor Mondale.** This second foray was apparently fruitful for the political daughter turned E! TV host. According to spies at the ultrachic Italian design house, Perelman shelled out many thousands of dollars for women's apparel that afternoon. Says a Perelman spokesman, "Yes, he was at Prada with both of

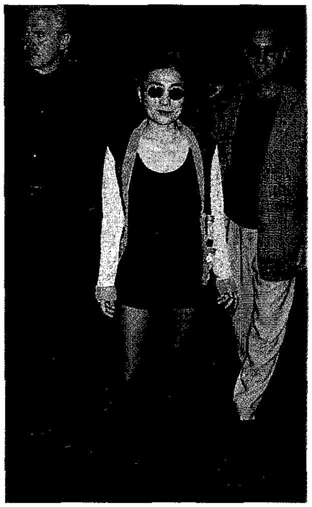
Photographs: clockwise from top left, Gregory Pace/Sygma; Stephen Sands/Outline; Henry McGee/Globe Photos; Evan Agostini/Gamma Liaison.



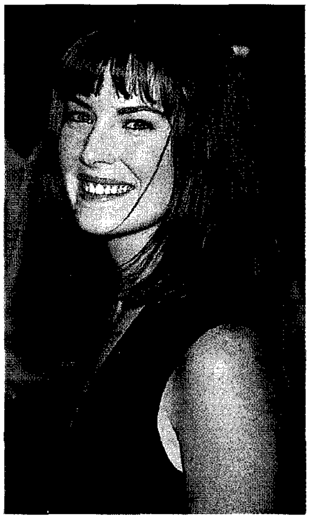
Lance Gries:
Naked angel

SOUNDS LIKE LOVE FOR SOLONDZ

Writer-director **Todd Solondz,** beloved by nerds and former nerds everywhere for *Welcome to the Dollhouse,* was recently in the throes of ecstasy with sexy actress **Lara Flynn Boyle**—sort of. Boyle was set to shoot a love scene with an extra in Solondz's still untitled new family drama. With the extra unavailable on the set when it came time to record sound, someone came up with a resourceful solution: Together, Boyle and Solondz (who's rumored to have a tiny crush on the leading lady) provided the vocals for the scene's orgasmic raptures, to be dubbed over the film later. Before they started, the room was plunged into darkness to prevent the lighting equipment's buzz from marring the audio. "So there we were, sitting in the dark, listening to Todd make these little **Woody Allen**–type noises, like 'annh, arrh', while Lara was really going at it," says one setsider. "People were stifling laughs." A representative for the film had no knowledge of the incident but allowed, "I don't think Todd's voice would go very well with the extra's look."



Yoko Ono:
Catering to neighbors



Lara Flynn Boyle:
Grunt work

those women, but he was shopping for himself."

NO MORE RUMOR AT THE TOP FOR SI

Apparently conscious of how quickly gossip travels, **S. I. Newhouse Jr.** got to work quickly to nip a rumor in the bud last week. He circulated a memo to top management explaining that Condé Nast president **Steve Florio** was out of the office for a few weeks because of illness—not as a result of some Kremlinesque corporate restructuring. "I had some dental work done and got an infection," explains Florio. "Newhouse just wanted me left alone for a few weeks so I could recuperate at home." So much for the rumor du jour, which had Florio's staff quaking in their offices with fear that heir apparent **Jonathan Newhouse** would come back from London next year to run Condé Nast's American operations. "He's not coming back, and it's business as usual," sighs Condé Nast's P.R. spokesperson, who hastens to add that Florio is already back in the office part-time.

DAKOTA FOOD; A DANCING NUDE

DINING AT THE DAKOTA: **Sheila Lukins** made Lone Star creamy potato salad (straight from her *U.S.A. Cookbook*), and **Yoko Ono** sent down an entire Japanese buffet, including sushi and spring rolls. But this year, residents of the Dakota who went to the building's annual potluck dinner on October 9 made do without several of the dishes that have become classics at the get-together, like **Roberta Flack's** southern spoonbread and **Rex Reed's** lemon icebox pie. Reed explains that he "just didn't have time to cook," so he sent money instead, as did **Maury Povich** and **Connie Chung.**

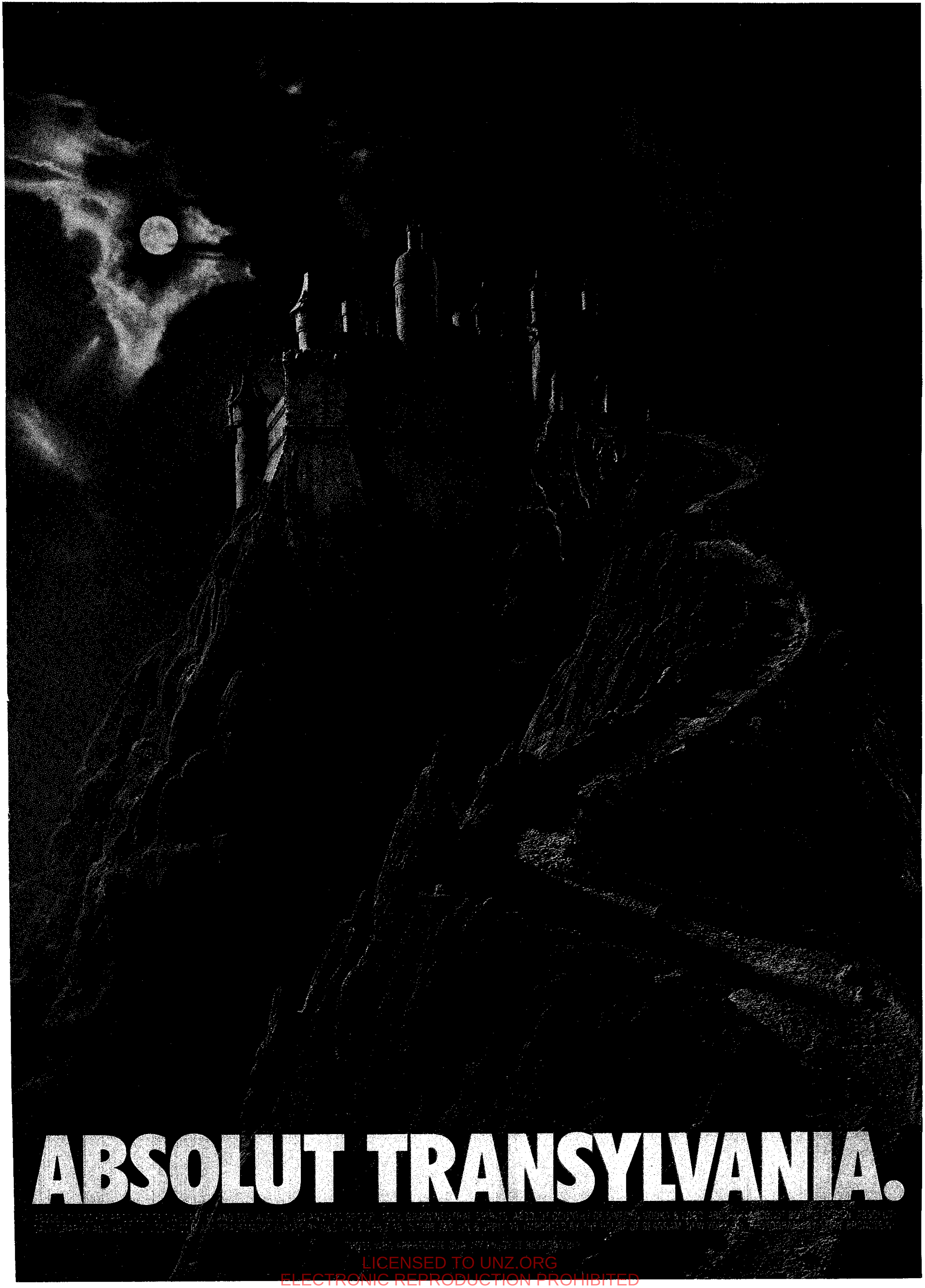
UNDEREXPOSED: Chronicle Books had to give its latest publication a curious stamp of approval to get it past Japanese customs. *Dance Ink: Photographs,* a collection of photos of famed dance legends like **Merce Cunningham** and **Twyla Tharp,** includes a picture of choreographer **Lance Gries** dancing naked. The risqué art shot got the book's printers, who are located in Japan, up in arms: Japanese regulations prohibit exporting images of full-frontal male nudity. Coeditor **Patsy Tarr** decided to run it anyway—but superimposed the Japanese word for "penis" over Gries's privates. "It's short," says Tarr, referring to the Japanese character. "Just a couple of brushstrokes, so it covers Lance very adequately."

Additional reporting by Kate Coyne and Shana Ting Lipton.

HIRSCHFELD'S CHIP OFF THE OLD BLOCK

The apple doesn't fall far from the tree in **Abe Hirschfeld's** family. Hirschfeld's son, **Elie,** sued by Banque Nationale de Paris for defaulting (with two partners) on a $35 million mortgage, came up with an explanation that should make his father proud. The younger Hirschfeld said he was skiing in Sun Valley, Idaho, when the bank sent him an 84-page document modifying the initial mortgage. While he remembered receiving the document by Federal Express, he insisted that he never actually signed its various pages. When the bank sued to recover its millions, Elie claimed his signature had been forged numerous times. According to court documents, his father, currently a candidate for Manhattan borough president, admitted that he'd had the pages notarized while his son was away, although he claimed he did it without checking the signatures. Last month, Judge **Lorraine Miller** agreed with the bank that Elie hadn't provided "sufficient evidence" to back his forgery defense. "This court decision was the product of years of litigation," sighs the bank's lawyer, **Jay Neveloff.**

Photographs: clockwise from top left: Stewart Shining, courtesy of Chronicle Books; Walter Weissman/Globe Photos; Milan Ryba/Globe Photos.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I HAVE WITHDRAWAL SYMPTOMS AT PICNICS ON LONG ISLAND—*JOE FLAHERTY*

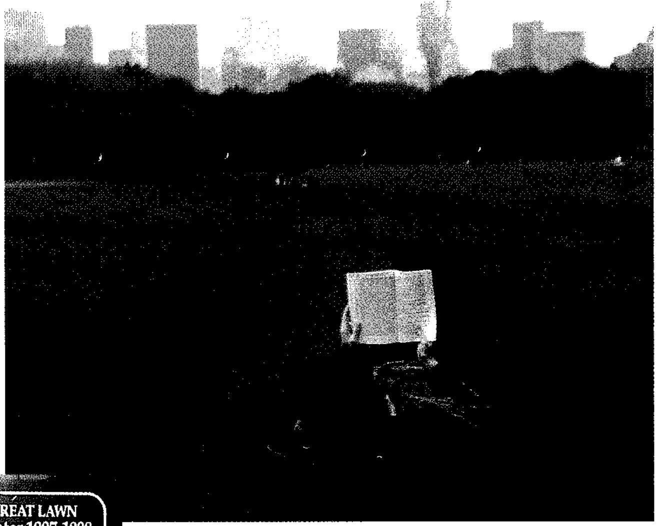
GOTHAM

TURF WARS

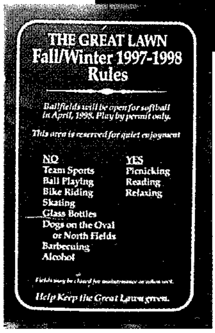
KICKED OUT

Why soccer players get the boot from Central Park.

"WE'VE BEEN POSTING lookouts," Andre Barcinski says, explaining his group's current m.o. "Somebody stands on a rock, and when they see a ranger, we all drop to the ground and pretend we're sunbathing." Barcinski is not a drug dealer; he's a Brazilian journalist who plays soccer in Central Park, and who—like the 150 other players who show up for pickup games every weekend—has been forced to such extremes since losing the right to play on the Great Lawn. First because the lawn was closed for re-seeding, and now because it has re-opened amid numerous NO BALL PLAYING signs, these players have been roaming the park playing hide-and-seek with rangers. "There is only one place you're allowed to play, and it's impossible to get a permit," says Barcinski. "The rangers confiscate our balls."



Passive aggressive: The Parks Department wants to make absolutely certain you sit back and relax.



THE GREAT LAWN
Fall/Winter 1997-1998
Rules

Ballfields will be open for softball in April, 1998. Play by permit only.

This area is reserved for quiet enjoyment

NO	YES
Team Sports	Picnicking
Ball Playing	Reading
Bike Riding	Relaxing
Skating	
Glass Bottles	
Dogs on the Oval or North Fields	
Barbecuing	
Alcohol	

Fields may be closed for maintenance or when wet.

Help Keep the Great Lawn green.

Such confrontations have become increasingly routine as the Parks Department has exerted greater control over activities in the park. In 1979, after a long period of laissez-faire administration (and brown, scrubby fields to show for it), the department tried a new strategy. They resodded the Sheep Meadow, threw up a fence around it, and banned all team sports from its lush confines. What had been an urban dust bowl became a startlingly green oasis. A few years later, another lawn near East 72nd Street was designated a "quiet zone." Up went another fence, and that grass, too, recovered nicely.

The practice flourished during the eighties with the founding of the Central Park Conservancy, a nonprofit agency that raises private funds for the restoration projects—and that last month assumed responsibility for the park's day-to-day management. The Conservancy's work has been highly praised, but a small number of critics have steadily complained about the various hazards of letting a private group take over a public resource. (The Parks Department, for its part, insists it will always be in charge of policy decisions.)

To most of the soccer players, however, these developments, and the debates surrounding them, come down to one salient

SPIN CYCLE

A WEEK IN THE LIFE OF P.R.

Tru Lies

- "The legendary Truman Capote still fascinates. And now George Plimpton has gathered the glittering array of those who knew him . . . buzzing with scandalous, gossipy, deliciously intimate chat." —*Jacket copy,* Truman Capote

- "Plimpton is . . . dying to use some of the stuff in [Jean Stein's] book. But Stein is adamant and won't hear of it." —*"Page Six"*

- "I was concerned that the passage was being used in a context that would misrepresent the spirit in which Capote had originally made [the comments]." —*Jean Stein*

- "It was a piece I line-edited. . . . To my surprise, she said, 'No, you can't use it. I don't think Truman would have liked it,' as if she had a pipeline to Truman." —*George Plimpton*

- "George told me he was interviewing all of Truman's friends. . . . Now it sounds like he's interviewing his enemies. Truman was not weird. He was an innocent. As far as Truman wearing a pink negligee . . . I never saw him in anything even vaguely resembling that—he was probably wearing a pink terry-cloth robe." —*Joanne Carson*

CAMEO

The Grand Finale

LIKE the Mohicans and the buffalo, Fred Hakim, proprietor of the Grand Luncheonette, did not set out to be a symbol. "I'm not a symbol," he says, point blank. "I'm the last little guy on 42nd Street fighting to come back as a mom-and-pop store among the giants." But to the dozens of media interests that poured into his seven-seat luncheonette during this, the last week of its 58-year existence, that distinction was too subtle. On every network, in newspapers far and wide, he emerged as the current market price of progress, a sad but noble sacrifice—to infinity, and beyond. "I want to thank the media for everything they have done for me," he said, as five reporters crowded around his counter, not ordering a thing.

LUNCHEONETTE

hotographs: top and inset, Evan Kafka; bottom, Robert Wright.

fact: There are now far fewer places where they can enjoy their chosen sport. And that makes them very angry.

Last week, a stunningly multinational group of players who had gathered for a quick game on an asphalt volleyball court just outside the gates of the Sheep Meadow voiced theories on why they've been shut out of the park. "It's because Americans don't like soccer," said a tall Chinese player. "No, it's because we're so disorganized," said a guy with an Italian accent.

Last year, Barcinski sent a formal petition, with 300 signatures, asking Parks Commissioner Henry Stern to designate an area for pickup soccer. It was denied. The official Parks Department line remains that soccer cleats do unkind things to the newly restored lawns. "Nobody is against soccer or soccer players," Stern says, pointing out that there are several soccer fields in Manhattan, and new artificial-surface fields under construction in Riverside Park and in Chelsea Park.

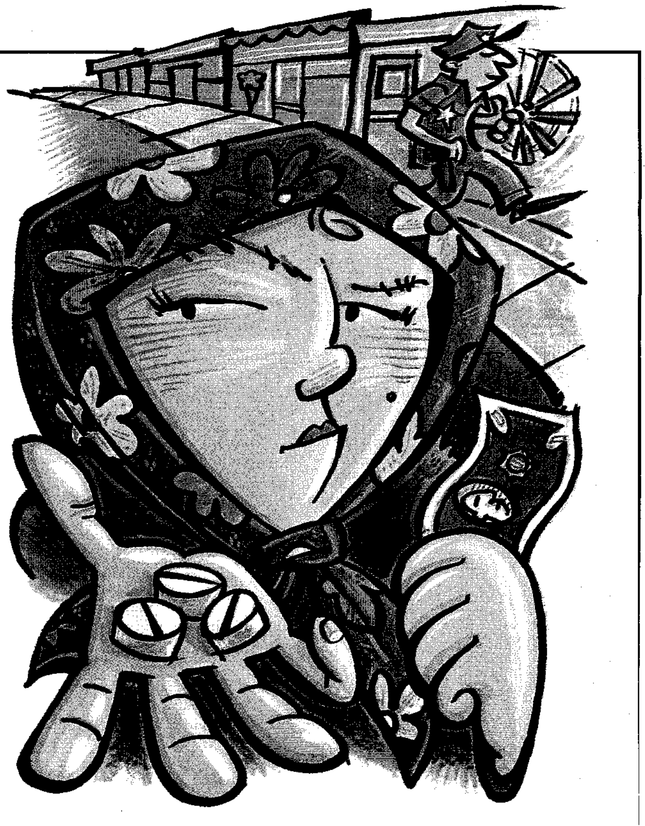
That logic hardly satisfies the players. "Why should we be forced to go way uptown or way downtown to play?" says Barcinski. "I mean, they have lawn bowling in Central Park, for God's sake."

For now, they're resorting to siege tactics. "We bring a lot of balls," he says. "When one gets confiscated, we each give the owner a buck and break out another ball." NORMAN VANAMEE

COMMERCE

Drug Czarinas

Pushing exotic pills in Brighton Beach.



I BOUGHT DRUGS FROM A BABushka the other day. A little woman with a floral scarf and a gray, bulky coat, she looked like she might be the sort to prescribe chicken soup at the first sign of a sniffle. Instead, standing in plain sight on a bustling Brighton Beach sidewalk, she sold me twenty codeine-laced aspirin for five bucks. And then she introduced me to a large, leather-clad man named Igor, who didn't have the antibiotics I wanted but offered to hook me up with some Valium.

At first glance, Brighton Beach Avenue, the main thoroughfare of this largely Russian neighborhood, looks like any other busy street. Peddlers—with licenses and without—sell books, hats, pastries, and ice cream. But along with more conventional merchandise, these entrepreneurs also hawk prescription drugs smuggled in from Russia, Switzerland, and Bulgaria, including stroke medicine, tranquilizers, and pills for kidney ailments. They conduct their trade in full view, oblivious to the threat of arrest.

In part, that's because they've managed to use their language barrier as a shield. Sergeant Rita Pearl, a beat cop in Brighton for five years, says they've had trouble prosecuting the peddlers because "when we would go to court, they couldn't decipher what the drugs were."

The precinct's recent hiring of two Russian-speaking officers has helped, but not entirely. Vendors no longer hold up signs with the Russian names of whatever drugs are for sale, for example, but they still whisper *lekarstvo, komu lekarstvo*—medicine, who wants medicine—to passersby. One peddler, a large, aging man, says when the police issued him a summons, he simply gave them a false name. "They are just fools," he says in Russian.

The peddlers' brazenness may be a function of their experience in the former Soviet Union, where the black market was an essential part of life. "In Russia, it was impossible to live without breaking the law," says Felix Andreev, director of the Brighton Beach District Business Management Association. "To break the law was considered an act of civil courage."

Andreev says the drugs are brought to the area by what he calls "professional knights of welfare—rather hefty guys who use these old people as stooges because in Russia, old people would be the last to get arrested."

Few people will speak openly about the *Mafiya*. But asked about the presence of organized crime, a local bakery owner checked to see that no one was listening, leaned in, and—in a heavy Russian accent—whispered, "It is very, very dangerous." JENNIFER COHEN

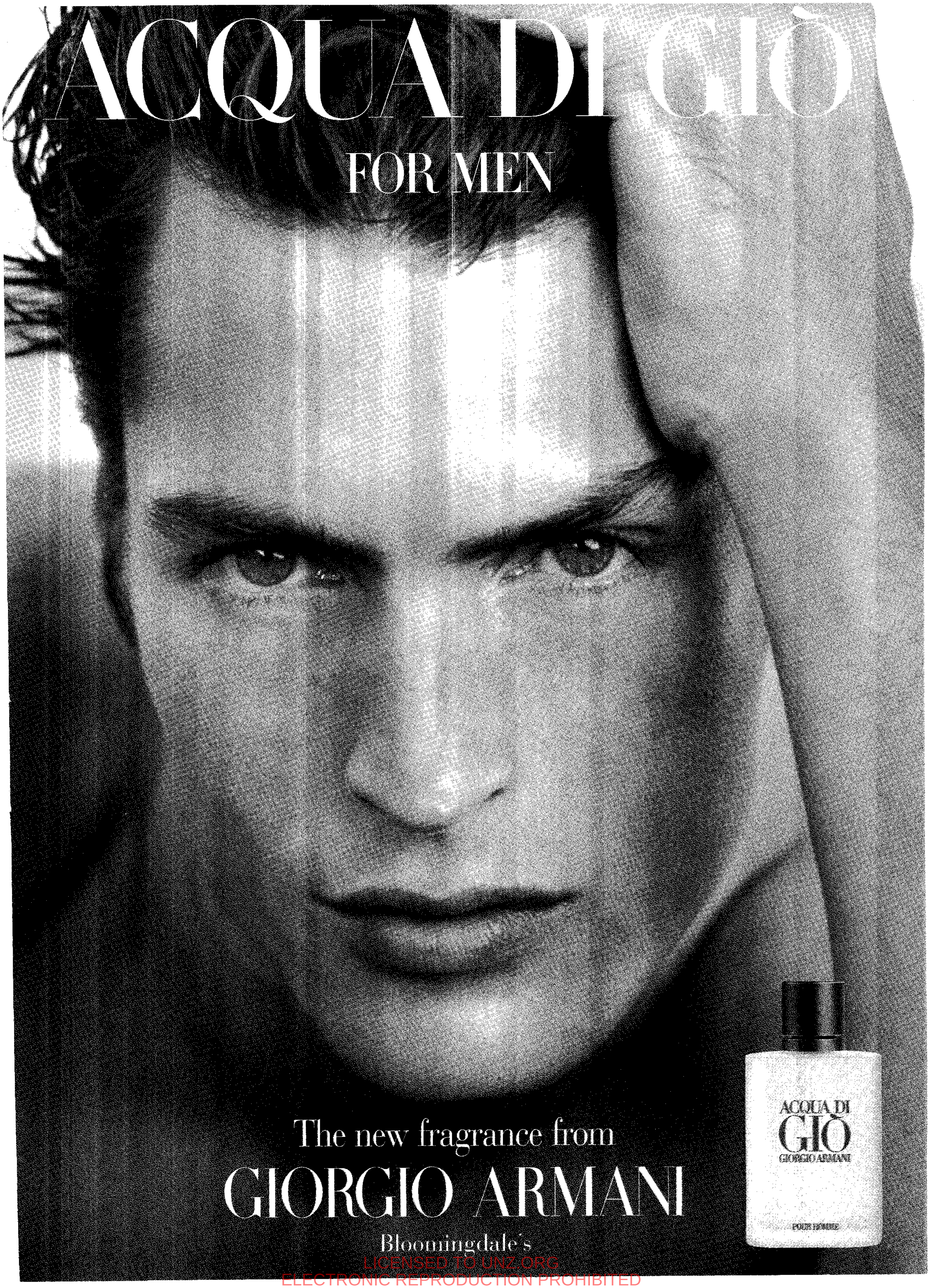
COMMUNICATION

The Best Thing Since *69

WHEN THE TELEPHONE COMPANY ANnounced earlier this year that the skyrocketing popularity of faxes and modems was depleting the numerical resources of the 212 area code, image-conscious Manhattanites started to worry about the social semiotics of 646, which has been threatened as the island's next prefix. But image-consciousness turns out to be part of the problem in the first place: Bell Atlantic has been selling some of the precious 212s to residents and businesses in the burbs and the outer boroughs.

There are three ways to get a phantom 212 number, but probably the most convenient method is called "remote call forwarding." Installation costs $106.05, and then the meter starts running: a $19.88 monthly surcharge, 8 cents for the first minute of every incoming call, and 1.3 cents every minute thereafter, all for the privilege of unfurling an imaginary Manhattan backdrop behind you as you talk on the phone. Still, one Astoria-based freelance photographer insists that his 212 number is worth every penny. "I once missed a call from a photo editor in Massachusetts who didn't even know where 718 was," he says. The only drawback is the awkward moment when a client asks for an address to send the check. "I'm thinking of getting a post-office box," the photographer says. ANDREW PAGE

Illustration by Robert Piersanti. Photograph from FP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FILM

A Suburban Safari

Downtown filmmaker discovers Levittown.

Miss New York 1996, Levittown native. Inset, filmmaker O'Hagan.

"YOU WANT A LEVITTOWN joke?" a scabrous stand-up comic and former resident asks in *Wonderland,* a new documentary about the town. "Just say the word Levittown. That's the joke."

Levittown has been hearing it since 1947, when builder William Levitt plunked down thousands of identical, $7,990 Cape Cods on an old potato patch in Nassau County to house returning World War II veterans. *Time* heralded it as the advent of a new way of life. Critics predicted a slum in the making, and *Harper's* warned that "a community that, by nature, is limited to families of the same generation from the same financial bracket, is potentially a monster."

There are no monsters, however—only eccentrics—in *Wonderland,* John O'Hagan's documentary. O'Hagan, a 29-year-old resident of the Lower East Side, focuses on a group of veteran Levittowners who are still quite happy to call their "little boxes" home; though he claims not to have looked expressly for freaks, everybody comes off a bit peculiar. Like the woman who has collected "examples of native dress from over 70 countries" (several of which she models for the camera). Or the fanatical couple who have redone the interior of their house entirely in wood. Then there's the ex-G.I. and his Egyptian "war bride" who reminisce about Levittown's wife-swapping days; and finally, the show-stealer, a karaoke enthusiast, who, 40-odd years old and still living with his parents, dreams of being a "really successful soul singer," but makes do belting out "Unchain My Heart" to a sparse crowd at a bar.

O'Hagan also checks in with several home-grown Levittown celebrities: rock singer Eddie "Two Tickets to Paradise" Money—who, like Billy Joel, left the town to pursue a career in music—insists that if he had "two tickets to paradise, I'd probably get back to Levittown"; Keelin Curnuck, who was Miss New York 1996, and who appears with her father, the ice sculptor; and Bill Griffith, the artist behind Zippy the Pinhead, who decries the town's eerie "striving to be the ideal American *Leave It to Beaver*-land." In one of his creations, a strip called "Is There Life After Levittown?," Griffith depicts Zippy, seated at a suburban barbecue, muttering "Bleakness . . . Desolation . . . Plastic forks!!!"

O'Hagan initially interviewed authorities such as sociologist Herbert Gans (author of *The Levittowners,* about another Levitt community) and architect Robert Venturi, but he opted to leave the experts out of the final cut. "I think making documentaries is like going on safari," says O'Hagan. "You either hunt your subject, or you observe them. I made a conscious effort to observe."

The line between documentary observation and satire can be a thin one, but O'Hagan insists that, as funny as his film sometimes is, he had no interest in ridiculing his subjects—people he claims "exist in any town in America." Still, despite the generally high praise *Wonderland* has received, including awards at the Atlanta and San Francisco film festivals, it has been criticized for its tendency toward art-house condescension.

Among its subjects, however, the documentary has already been declared a hit; some of them say it has even changed their lives. The karaoke singer, for example, who speaks on-camera of being too afraid to act on his dreams of escape, moved out of his parents' home and to Manhattan after attending a screening. "Literally the day after," says O'Hagan. "He said he didn't want Eddie Money to outdo him."

TOM VANDERBILT

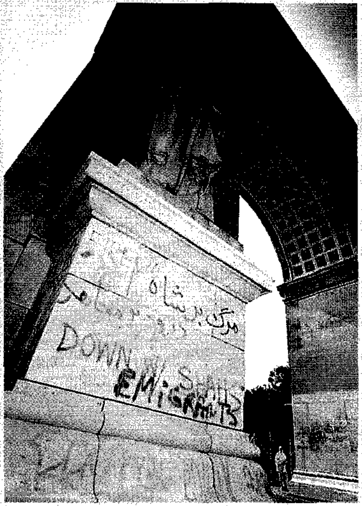
LOST & FOUND

The Writing on the Wall: The Secret History of the Arch

LAST WEEK, WORKERS INVOLVED IN THE restoration of Washington Square Park's crumbling arch uncovered a bit of urban history not seen since the days when *Welcome Back, Kotter* was still on in prime time. Scraping away at the successive strata of posters and paint, they made their way down to a singular tableau rendered in Magic Marker and spray paint on marble.

No, it wasn't any forgotten masterpiece by Basquiat or Haring; the arch graffiti were rather plain-looking, stenciled or written in block letters. In a long-lost street vernacular that now sounds quaintly square, writers recorded their thoughts about the Ramones, the prevention of rape through castration, and the effectiveness of Soviet aid to Afghanistan.

The concerns that these scribblings record are surprisingly easy to date. The references to Legionnaires' disease, the odes to speed, and the xenophobic rants about the shah's minions are clearly from the mid-seventies. Some of the other stenciled messages—PHOTO OVERLAYS PROOF POSITIVE: E. HOWARD HUNT AND FRANK STURGIS OF CIA KILLED JFK; CUBA IS INNOCENT 1963 COUP D'ETAT IN US INVALIDATES PRESENT GOVERNMENT; and THE ANSWER IS SOCIALISM WAKE UP!—seem a few years older. The earnest warning about the anti-Establishment Establishment—YIPPIES, JESUS FREAKS, AND MOONIES ARE GOVERNMENT OPERATED—is timeless.

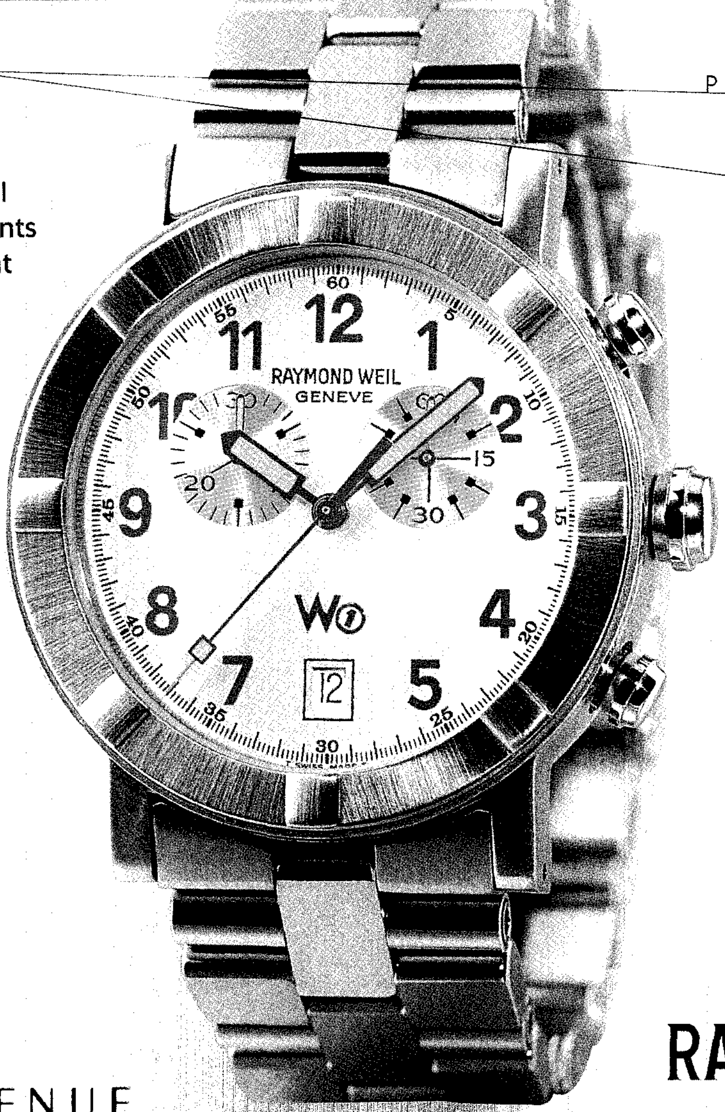


Last week's cleaning of the arch uncovered vintage political messages.

By now, this fragile palimpsest has been lost in a wash of acid. Scholars may mourn, but art-world aficionados of graffiti shrug it off. Jack Stewart, a noted graffiti connoisseur, describes what we see on the arch as "residue. It's what's left after the toilet's been flushed. It's urban archaeology, but so are manhole covers."

MARK HEALY

Photographs: top and center, courtesy Fox Lorber; bottom, Bernd Aue



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Quartz movements
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FIELD MEMO

On Wings of Song

IT IS MEN'S DAY AT THE BETHEL A.M.E. CHURCH IN HARLEM. AS Al Sharpton fires up the congregants, preaching and hollering and finally exploding into song, Lee Jones quietly makes his way to an empty area near a back wall of the balcony. Sitting alone in a pew, eyes puffy and face drawn, Ruth Messinger's high-strung communications chief leans into the railing and rests his chin on his hands. Is he praying? Watching him in his corner, you have to feel for him. No one worked harder for his candidate, argued more passionately for the cause. A week earlier, he'd screamed at a reporter at the top of his lungs, a handler at the end of his rope, unable to bear one more humiliating depiction of a dignified woman. Now, as Sharpton finishes his self-serving endorsement to a hail of applause and Messinger literally stumbles up the steps to speak, Jones can be forgiven for wondering if this is the way it had to be.

Messinger accepts the Reverend Sharpton's blessing.

Last December, on a cold evening in SoHo, Messinger climbed to a stage at a gallery filled with female supporters. There. she portrayed herself as an angry mother, seething at Rudy Giuliani's handling of the schools and other vital services. "I always believed that raising a family was the best preparation for politics," she said. She seemed a woman on a mission, whose quiet resolve on behalf of children and the underprivileged could match the steroidal attacks of the mayor. A seasoned fighter for the powerless, Messinger appeared a good counterpoint to the cold, efficient powers at City Hall, someone who'd convince New Yorkers they'd paid too high a price for the order Giuliani had restored. "What the city needs," she said to cheers, "is one tough mother for one tough job."

It was a heady moment, one that would dissipate into the cold night air as her loyal followers filed out that evening. Messinger rarely repeated that message, fearing perhaps that she had seemed too much the feminist. Maybe she was right, but it was also the last time she offered a persuasive reason for running. Her message would dissolve into a fog of minutiae. The tough mother would only reappear ten months later, at her debate with Giuliani, when Messinger gave the city the remarkable spectacle of staring down her rival from a six-inch distance and calling him a bully. By then it was too late.

To Jones, Messinger's shortcomings were beside the point. The need to dispense with Giuliani—foil of his old boss David Dinkins—was cause enough. Messinger may have been more the vehicle for the crusade than the crusade itself. As it has turned out, she is an imperfect vehicle. Watching the church service this October morning, weary from the fight, Jones may not notice the lyric wafting up from below as Messinger prepares to speak. The congregants are singing, *Tempted and tried, I need a great Savior / One who can help my burdens to bear.* The voices seem to envelop him.

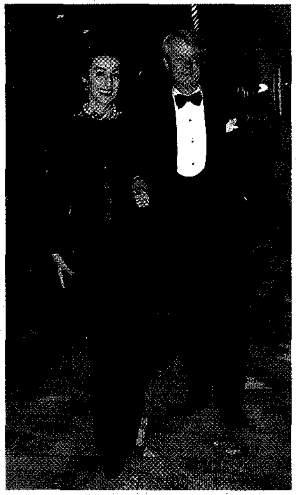
ANDREW KIRTZMAN

THE SCENE

Boogie Men

At the premieres of 'Boogie Nights' and 'Playing God.'

Photographs by Patrick McMullan

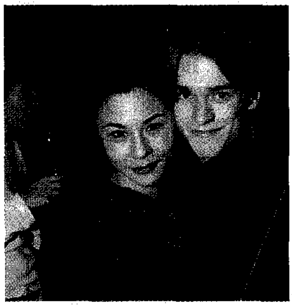


Mercedes and Sid Bass at the Museum of Modern Art for the reception celebrating "Egon Schiele: The Leopold Collection Vienna."

Robert and Mark Wahlberg at Life for the premiere of *Boogie Nights.*

Danny Goldberg, chairman of the Mercury Records Group, and Vanessa Williams at Restaurant 147 after her concert with Luther Vandross.

Robert Rauschenberg and Dorothy Lichtenstein at Independent Curators Incorporated's 1997 Leo Awards Benefit Dinner.



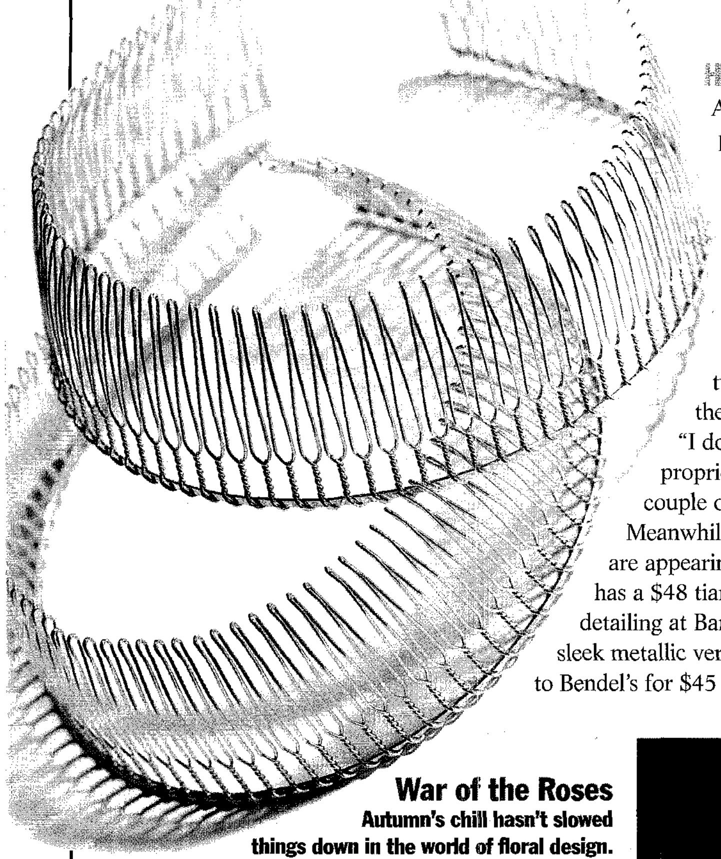
Also at Restaurant 147, China Chow and Jesse Wood celebrate *Spin's* "Girl Issue" with cover girl Fiona Apple.

Timothy Hutton, Angelina Jolie, and David Duchovny at the Whiskey Bar after a screening of *Playing God,* in which they all appear.

hotograph by Richard B. Levine.

GOTHAMSTYLE

EDITED BY DANY LEVY

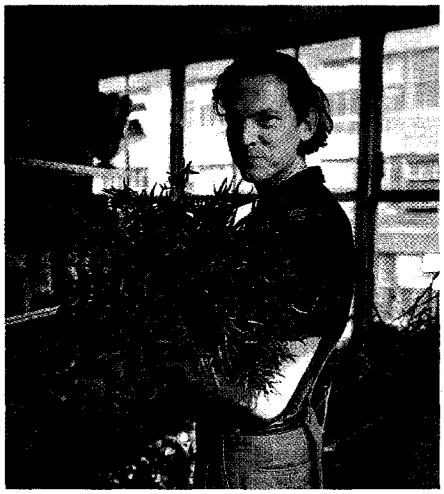


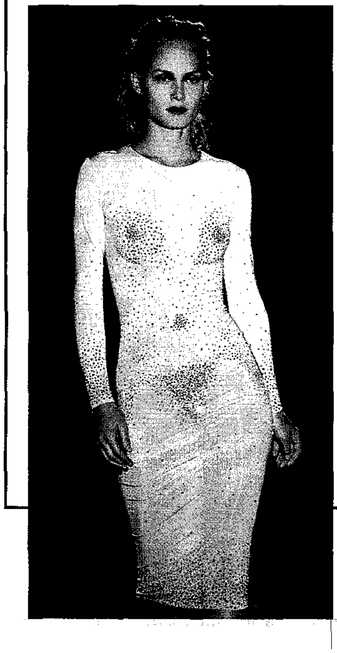
Head Set

Another fashion accessory plucked from the dustbin of past fads: The hair accordion (as some call it) has made an unexpected comeback on heads of all ages. At the Marsha D.D. shop, around the corner from the Dalton school, the standard model—two for $5—has been flying off the shelves. Observers are baffled. "I don't know what happened," says proprietor Marsha Drogin Dayan. "A couple of weeks ago it just took off." Meanwhile, seriously upmarket versions are appearing in stores: Suzanne Bennett has a $48 tiara-like model with crystalline detailing at Barneys, and Colette Malouf has a sleek metallic version (pictured at left) coming to Bendel's for $45 a pop.

War of the Roses

Autumn's chill hasn't slowed things down in the world of floral design. Wolfgang Thom—a 38-year-old Munich native—is being touted as "the next Robert Isabell," the man who, with his A-list clientele, his frequent appearances in shelter magazines, and his own line of fragrances, has become a high-society celebrity. In just three years on his own, Thom has built a strong client base, including Jean Georges, Escada, and *House & Garden,* that could spell trouble for Isabell. "We see each other in the market, and he hasn't been extremely nice, but no official war has been declared," Thom says. "We are in different stages. I am in the beginning of my career, and he is very much at the end of his." Isabell's reply: "Wolfgang Thom? Never heard of him."





Busting Out

Memo from Milan: The innerwear-as-outerwear trend that went mass-market with last summer's coquettishly visible bra strap reached new levels during the recent round of fashion shows in Milan. Never mind Gucci's homage to underwear—artfully bejeweled straps designed to peek up and over the hip-slung waistband of a low-riding pant or skirt—that was probably inevitable. But what to make of Lawrence Steele's impressive creation—a pale jersey number dotted with his very own crystalline (Swarovsky, no less) interpretation of the female anatomy?

Jade Hobson Charnin

BODY TYPE

And the Lord Said . . .

Seasonal affective disorder has almost certainly been around since prehistoric times, when early humans felt depressed and lethargic in the winter and had a hard time getting out of their caves. But it wasn't until the eighties that the syndrome caught the imaginations of the public and the medical community—and started spreading like wildfire. About one in five Americans is believed to suffer from some type of SAD symptoms, and New York City seems to be an epicenter of the epidemic. Luckily, science has provided help. Fifteen to 30 minutes a day with a light box that emits full-spectrum fluorescent light usually alleviates SAD's symptoms. For those who want a more true-to-life experience, there are now "dawn simulators," digitally programmed orbs that light a room in the same cycle as the sun (available from SunBox, 800-548-3968, for $150; and from Hughes Lighting Technologies, 800-544-4825, for $298). Insurance companies, normally the enemy of innovation, are increasingly receptive to light therapy, probably because it's cheaper than shrinks or Prozac. Says a former skeptic who discovered dawn simulators: "Who would've thought a lightbulb could make a New York winter bearable?" Kate Coyne and Beth Landman Keil

MADE IN ITALY
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PARIS

Stretching It

Fans of Azzedine Alaïa—the designer who long ago discarded the notion of the seasonal collection and basically issues new designs when he *feels like it*—have waited three long years now for the chance to snap up some new versions of his clingy Lycra creations. But not in vain—because this season, along with the obligatory roundup of dresses and minis, the czar of stretchy chic has come out with (*gasp*) leggings. Some 60 pairs hit Barneys this week, a bargain at $650 a pop.

Photographs: clockwise from top left, Steve Wisbauer; Sam Erickson; Steve Wisbauer; courtesy of Lawrence Steel

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THE CITY POLITIC MICHAEL TOMASKY

No (Real) Apologies

Rudy Giuliani may think nice guys finish last, but his attacks on Ruth Messinger are damaging to the city—and to his own future.

A LITTLE BETTER THAN 80 YEARS after Lenin opted for public transportation and commenced his fateful journey from Finland to Russia, something happened that, while not as historically significant, was nevertheless pretty eye-opening.

Rudy Giuliani apologized.

The day before, the mayor had laid into his challenger because she had been thoughtless enough to forgo a Mass at St. Patrick's Cathedral held in celebration of Columbus Day. Now, a politician has to pay various obligatory oblations to a multitude of constituent demigods: Politicians all have to say, whether they believe it or not, that the vast majority of police officers are simply wonderful, or they must ramble on about the so-and-so community's great contributions to the rich urban tapestry. And with respect to the question at hand, they must put in appearances at far more of the city's wearisome and annoying parades than any fully realized human being would possibly wish to endure. But conventional wisdom has reasonably held that amid this dense forest of forced self-abasement, one ritual has remained optional: Jews don't have to attend Mass.

So Rudy said he was sorry. But it wasn't for Ruth Messinger's ears, of course, that his retraction was intended. If it can be said at all that strategy played a part in this episode, then it must have been that the original comment was meant to remind his white ethnic base that there is an election going on and that they should come and vote, and that the apology was directed at Jews, to reassure them that his intention was not to mandate a state religion. Whether Part A of the gambit worked is probably unprovable, but, since some key Jewish leaders accepted the apology with grace, Part B seems—so far, at least—to have come off rather nicely.

FREDDY "SEZ" CHRIS COLUMBUS SAILED THE OCEAN BLUE IN 1492!
CNNRADIO

Culture clash: Giuliani (here working the crowd at recent Columbus Day festivities) is overwhelmingly supported by whites, while 70 percent of black voters opt for Messinger.

But like the odor of something gone bad in the fridge, there lingers the question: Why must he behave this way? Here we have a man with a vast lead in the polls and a record that any incumbent would be justified in trotting out before the voters with some pride. His challenger hasn't managed to spark much of a fire among her core supporters, let alone start persuading the persuadables. It is an election that still shows no signs of tightening. He could spend the next two and a half weeks sitting on the john in Gracie Mansion and probably still win.

And yet Giuliani can't stop himself. Ruth and Attica. Ruth and sex shops. Ruth and David Dinkins. Ruth offering sewing lessons to youth gangs (a particularly churlish swipe taken during the debate). Ruth and the PLO (a question lobbed at Messinger at a Jewish forum last week, having to do with a twenty-year-old City Council vote on a nonbinding resolution, almost certainly asked by a Giuliani-campaign plant). Ruth and Catholics. Messinger is known for her love of chocolate and her flair for concocting elaborate desserts. Can Ruth and the evils of refined sugar be far away?

"I have no idea what he's doing," says political consultant Norman Adler. "It's a mystery to me. If I were Rudy Giuliani, I'd understand"—actually, Norman, if you were Rudy, you wouldn't—"that my greatest weakness is not some policy issue but that a section of the electorate just doesn't like me as a person. He needs nice, upbeat, 'Here's what I've done for the city' kind of thing."

"He's in a panic," says consultant Hank Sheinkopf, "because he doesn't just want to win. He wants to win *big*. Because he has plans."

Ah, yes: the future. On the morning of Wednesday, November 5, assuming he wins, Giuliani will be, improbable as the phrase sounds when applied to so stentorian a presence, a lame-duck mayor. He won't be able to run for re-election again, because of term limits, so the time will have come for him to cast his unforgiving gaze across the broader political terrain. His future—mayors of New York City rather famously don't have them, of course, but this seems to be yet another mold he may smash—will depend on two things. First, obviously, his second-term performance, specifically with respect to his recently announced Mother of All Wars Against Drugs, a heavy political gamble. But second, and arguably just

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as important, his reputation will rest on how he wins, how he comports himself afterward, what sort of taste he leaves behind.

Say he wants, to pick a number out of the air, 57 percent of the vote. That would be a huge win anywhere, and especially in the world's most Democratic city. But it will also matter how he gets there, because how he gets there will perforce have an effect on how he governs.

Now, let's have a look at some numbers, from the latest poll by the Marist Institute for Public Opinion. White Catholics said they would support Giuliani 78 to 14 percent; Jews, 74 to 15 percent; whites overall, 74 to 17 percent. Blacks would go for Messinger by 70 to 19 percent. And Hispanics, for Giuliani, 48 to 42 percent.

We'll come back to the Hispanic vote, but for now, consider those numbers with respect to white and black. We live in a city in which 80 percent of white voters will pull the lever for Candidate A, while 80 percent of black voters will choose Candidate B. If he does manage 20 percent of the black vote, Giuliani will no doubt spin it as a moral triumph, since it would quadruple his result from four years ago. But think of it: For all the lip service politicians and religious leaders pay to the search for common ground, not one of them can plant a flag there, and white and black remain light-years apart.

In the mid-sixties, political scientists Lloyd Free and Hadley Cantril developed their famous formulation that American voters are ideologically conservative and "operationally" liberal. That is, ask people whether government spends too much, and they say yes; but ask them whether government should continue to fund schools and housing projects and public amenities and Social Security, and they say . . . yes. It's why Republicans tend to run ideological jihad campaigns, while Democrats tap the voter on the shoulder, politely whispering "EPA."

This has remained basically true, even through the Reagan years, even with the Republicans' taking over the House of Representatives, which at bottom is why the GOP has not succeeded, and will not succeed, in making over the nation as Dick Armey would wish it to be.

But at the local level, it's not so true anymore, at least for whites. The mostly white upper middle class doesn't need much from municipal government: police protection, street and park maintenance, care of the subways; even the schools aren't a deeply pressing concern, since so many of their children go to private schools. And when they see local government growing swollen and inefficient—take, as an example, the city's Health and Hospitals Corporation, which has certainly been both of those at various times—they tend not to see the need for saving it. "Ineffectiveness of government," says political scientist Jim Chapin, "is crucial to the crack-up of the Democratic coalition."

Blacks, meanwhile, see police protection differently, for obvious reasons; really need good schools; and use those public hospitals that upper-class whites ignore. Hispanics have long been their allies in this worldview, but that's less and less the case, as the numbers above show. The result, reflecting the outcomes of mayoral elections in other cities, will be increasing political isolation of blacks—mother's milk to Al Sharpton, but for regular people not a good thing.

Some obvious problems notwithstanding, Giuliani does deserve credit for helping poor people in a few areas: Serious crime is way down in minority neighborhoods, the school-governance changes passed in Albany during his term ought to bring more accountability to the school system, and his administration has renegotiated the contracts the city holds with the medical schools that staff city hospitals in ways that should improve care. The problem is that, at least as regards the last two, you'd never, ever know it from the way the man talks.

He could be spending this campaign emphasizing those developments. Such a campaign would travel some distance toward communicating to New Yorkers that he's doing a little something for everyone: White ethnics would still know he's their guy, and blacks would probably feel a little less as though City Hall were paying no attention to them.

Instead, he brays that Messinger doesn't care about Italians. Forget whether there's any merit to the charge (and there isn't much). What's important is that talk of that sort is exactly what reinforces the divisions of which this city already has more than its share.

Unless something really strange happens, Giuliani will win this election. Can anything persuade him to try to win nice rather than ugly? Maybe his pal Bill Fugazy, who according to the mayor has done so much for race relations in this city (presumably before his conviction for fraud), can talk to him. If not, the only vote he's going to crank up is the Messinger sympathy vote. ▬

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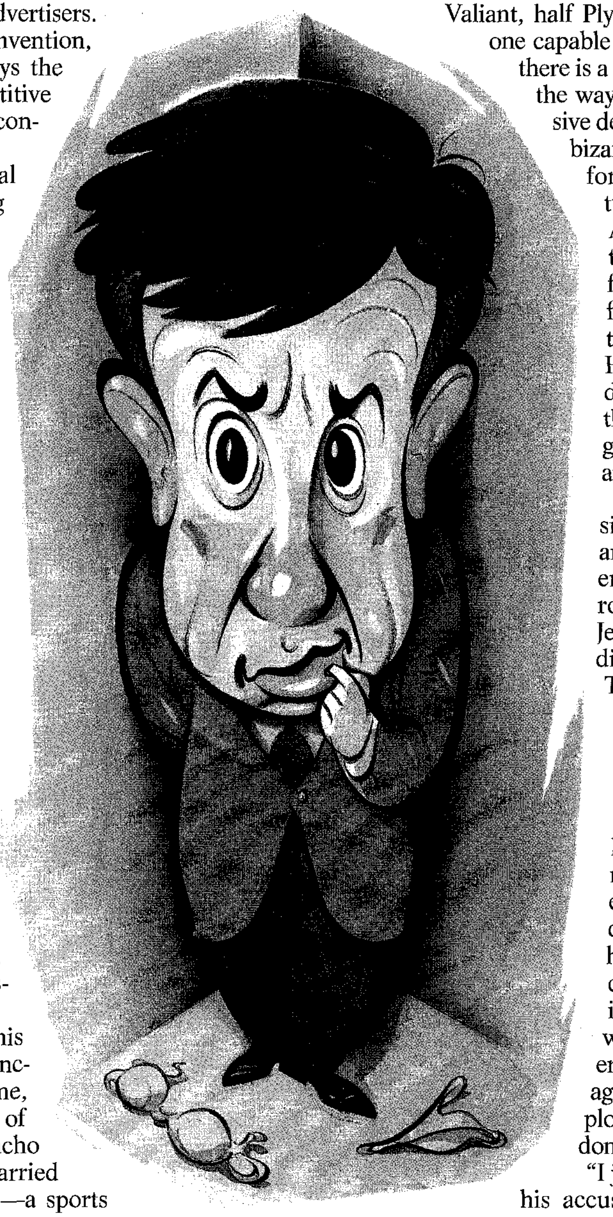
THE IMAGE BARBARA LIPPERT

Of Marv and Men

Self-saboteur Marv Albert has a court date this week. Whatever the judge decides, a map already exists for shamed famous males on the road to rehabilitation.

MARV ALBERT GETS SENTENCED ON OCTOBER 24—IN the Jewish religion, that's Simchas Torah, a joyous occasion when the last page of the Torah is read for the year, and there's dancing and singing and celebration for the new one being unscrolled. A little renewal never hurt anyone, of course. And after the unbearable humiliation, Marv is zipping straight ahead to the counseling part, coming up quickly to closure. For the people who are already dying to hire him, it's not a question of law or justice. It's just a matter of how much healing time seems right to advertisers.



Americans take kindly to self-reinvention, to redemption. Even so, these days the image-rehabilitation field is competitive and crowded. One needs a high-concept recovery.

Mike Milken co-opted the ritual stripping of the toupee as cleansing metaphor. It works—visually, clean pate equals clean slate. Ivan Boesky devoted his time in prison to growing a beard and studying the Talmud. Dick Morris, having weathered a quasi Marv-ish sex scandal and loss of job, has said he's using spirituality to fill the void of his previous sexaholism; and he's also back with his wife. Larry King, who endured earlier financial scandals and firings and along the way womanized pathologically, tends to re-marry as proof of passage.

So where's Marv's hook? From a distance, Albert doesn't seem like a recovery type any more than Eddie Murphy seemed like a Good Samaritan giving a transvestite a ride last May. Albert, 54, is a pre-baby-boomer, a seemingly earnest sportscaster, a real mensch with kids, a solid, steady, sporty guy with the blazer and jumbo college ring to prove it. No tell-all twelve-stepper, he's more of a repressed, emotionally detached, angry fifties-style model of man.

From the third grade, he set his sights on becoming a sports announcer, eventually changing his name, making the money, taking the perks of the broadcasting and closed, macho sports-cowboy worlds. He married young, established "Camp Albert"—a sports version of Hef's hutch—a little family sports compound on Long Island, complete with basketball court, pools, Jacuzzis, tennis courts, and a cement stoop for stoop ball. He had four nice kids (now grown), later divorced, and could romance women openly. The excitable, reliable, true voice of the Knicks, Marv could separate his head from his body and live, as the tabloids would eventually put it, that *shocking double life.*

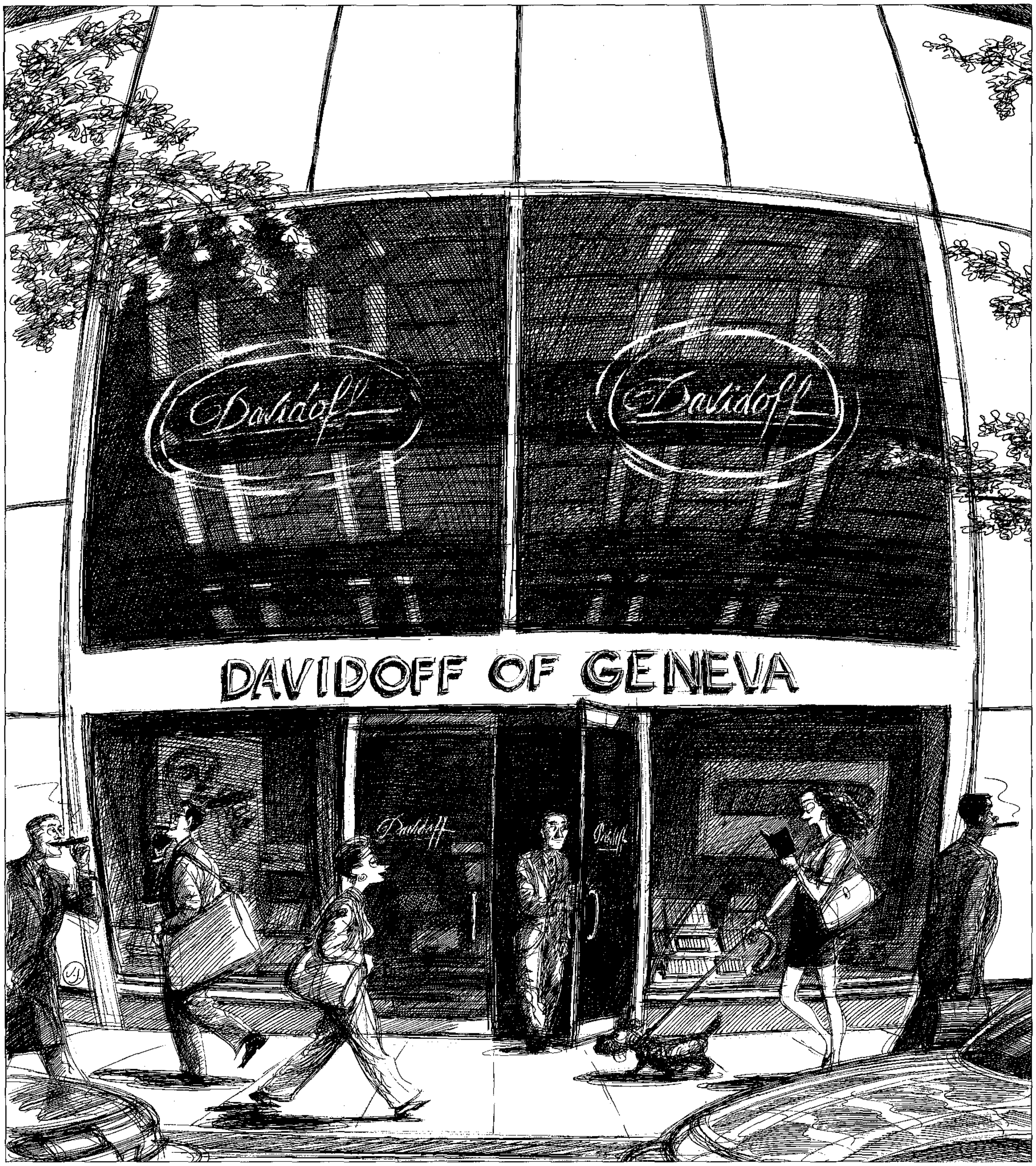
The disembodied-head theory fits in neatly with Marv's self-presentation. The bowl-like Final Netted collage-sculpture-with-human-hair-elements that covers his cranium—half Prince Valiant, half Plymouth Valiant—suggests someone capable of immense self-deception. And there is a positively Nixonian poignance to the way he used apparent lies and massive denial to destroy himself. Far more bizarre than the supposed penchant for panties and garters and show tunes is the baffling reality that Albert could have avoided the trouble and shame of getting fired and running his father, his fiancée, and his children through the press gauntlet in their solemn High Holiday wear. All he had to do was quietly make a deal after the indictment (instead of "categorically deny[ing]" the charges) and tell NBC he was getting help.

"Marv was completely professional on the job—sheer genius," an NBC source told me. "We never saw anything strange on the road. It must have been a total Jekyll/Hyde thing, something he did in hotels in the dead of night. Then he'd wake up and be back at work, good as new."

As with any peripatetic elder swinger, there was a certain *Bridges of Madison* (Square Garden) *County* aspect to Marv's behavior, which in the relative morality of the TV sports world is expected. As was a sort of droit du seigneur, or *droit du Marv,* in his case, in the way he used celebrity as upper-class currency in seeking out these female hotel-worker hyphenates (manager–operator–VIP organizer) of a certain age. The objects of his predatory exploits, in turn, got a brush with stardom in the bargain.

"I just figured nobody was perfect," his accuser, Vanessa Perhach, told the

Illustration by Eric Palma.



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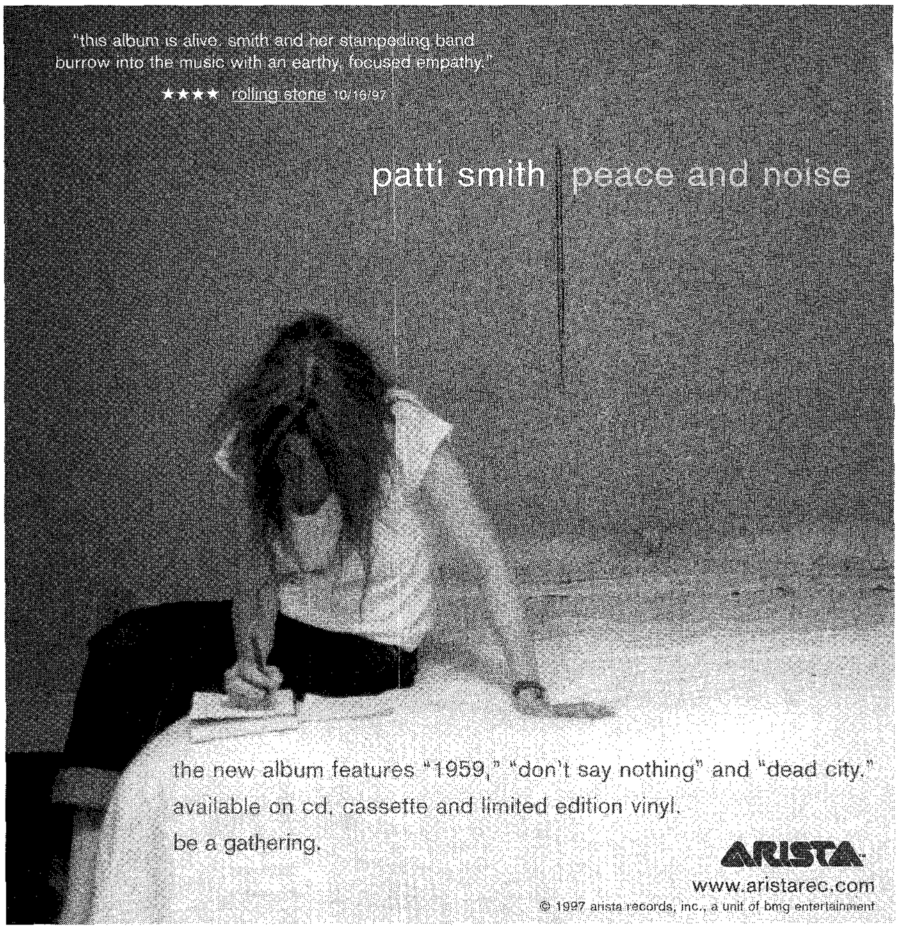
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New York *Post's* Andrea Peyser. "He took me to a higher level, gave me confidence. In exchange, I said, well, he's in need of something, too."

(Whatever he gave her emotionally, he didn't seem too generous with material goods. In fact, Albert practically embodies the *Seinfeld* joke about "regifting." The list of presents Perhach recounted for the *Post* sounds like a collection of premiums and close-out giveaways: "He bought me a checkered flannel shirt. . . . He bought me a nice pin. Another time, he bought an electronic thermometer. . . .")

Perhach was working as a phone operator at the Miami Airport Hilton when they met. "I had never met somebody so smart," she said. "He was so well-spoken."

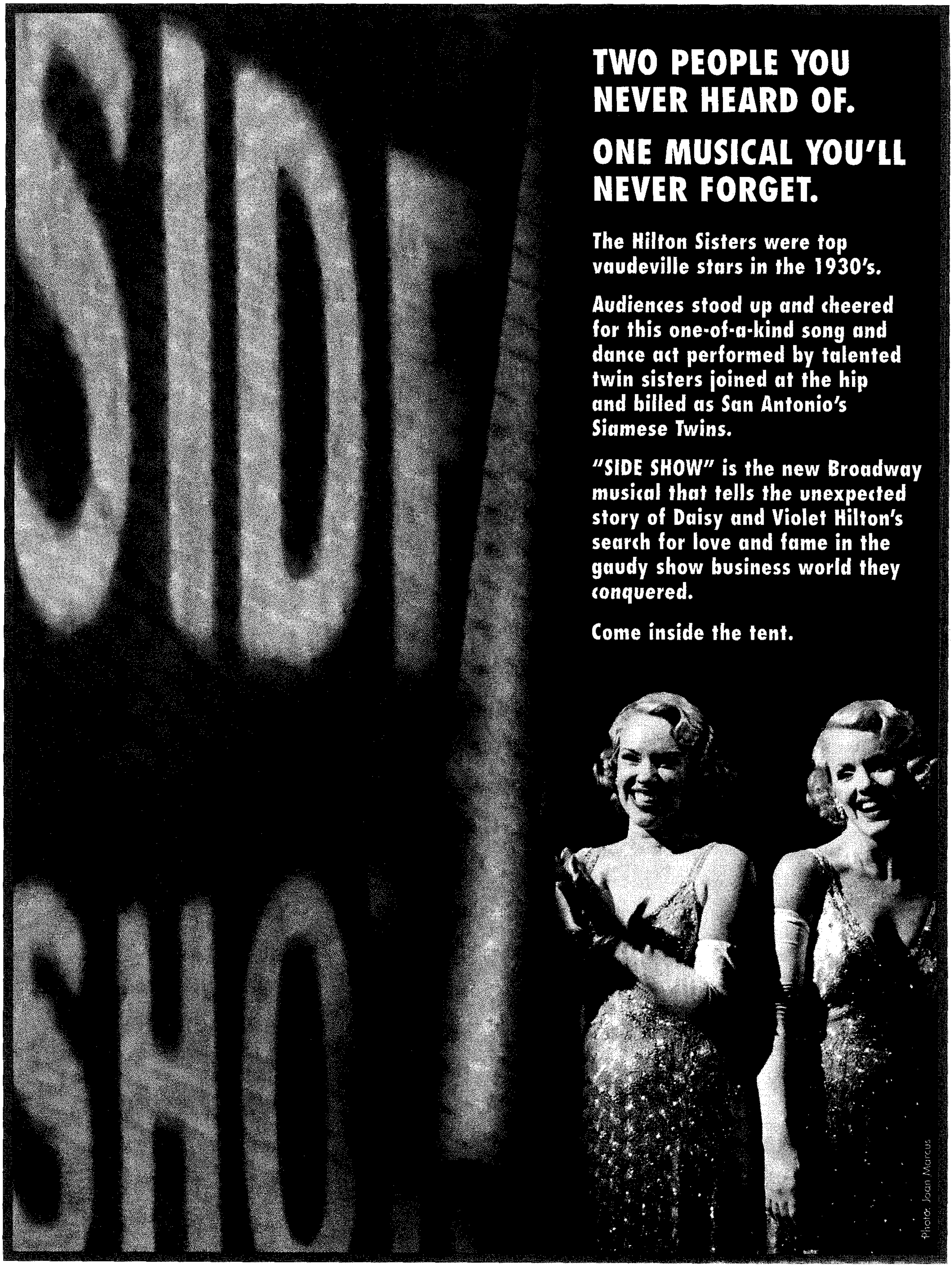
Well, his *job* is to talk and notice and interpret. He is beloved in part because he's among the last of a breed of sports announcers who came up by way of radio, who know how to call a game and convey it vividly without pictures. Longtime Knicks fans associate Albert's voice with the team's precable, not-always-televised early-seventies glory days. It's the voice fans still connect to that whole transcendent moment.

THE IMAGE

Albert may have thought he could call this one, too—just talk his way through it. But he needed teamwork, some help in the booth. So the moment Perhach filed her lawsuit, he brought in the big-time public-relations people and lawyers.

It didn't work. The court didn't find Perhach so insignificant, despite Albert lawyer Roy Black's trademark shame-the-victim defense. Black's team, apparently going along with Marv's magical thinking, spent their time and Marv's money looking for her demons instead of his. And soon it was too late to keep the kinky stuff under even Marv's noble rug.

At this stage, Marv isn't likely to get too reflective or analytical about his emotions. The chances of his really digging deep, of becoming, say, an Ellen for bi-curious sportscasters (how's that for a high-concept recovery?) are nil. When the sentencing unscrolls, whatever it turns out to be, he'll disappear for the proper amount of time and eventually get a job and a wife. Fans will find it heroic that he's on the air at all. Marv the survivor will command the weirdest sort of compassion and respect we have to offer these days: the kind we reserve, perversely, for those strong enough to survive their own self-sabotage. ▬



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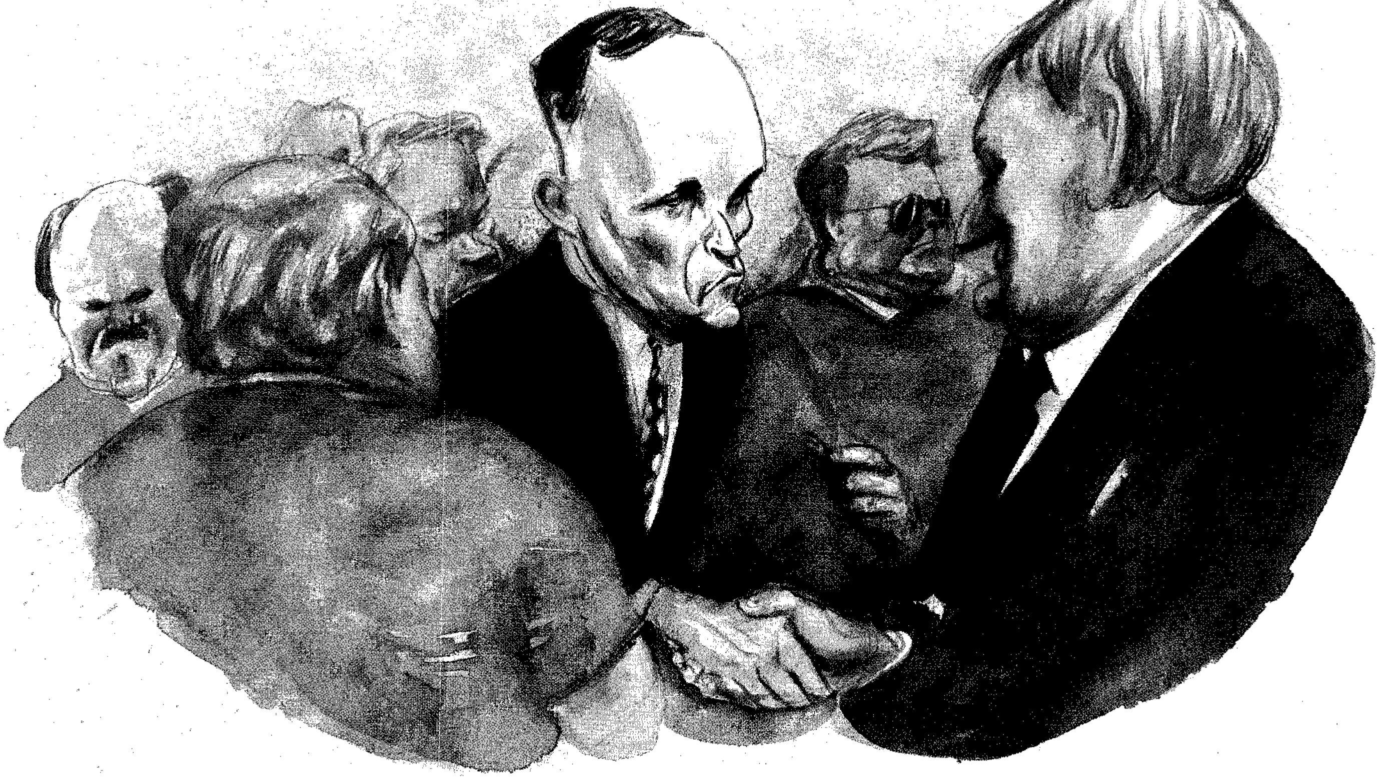
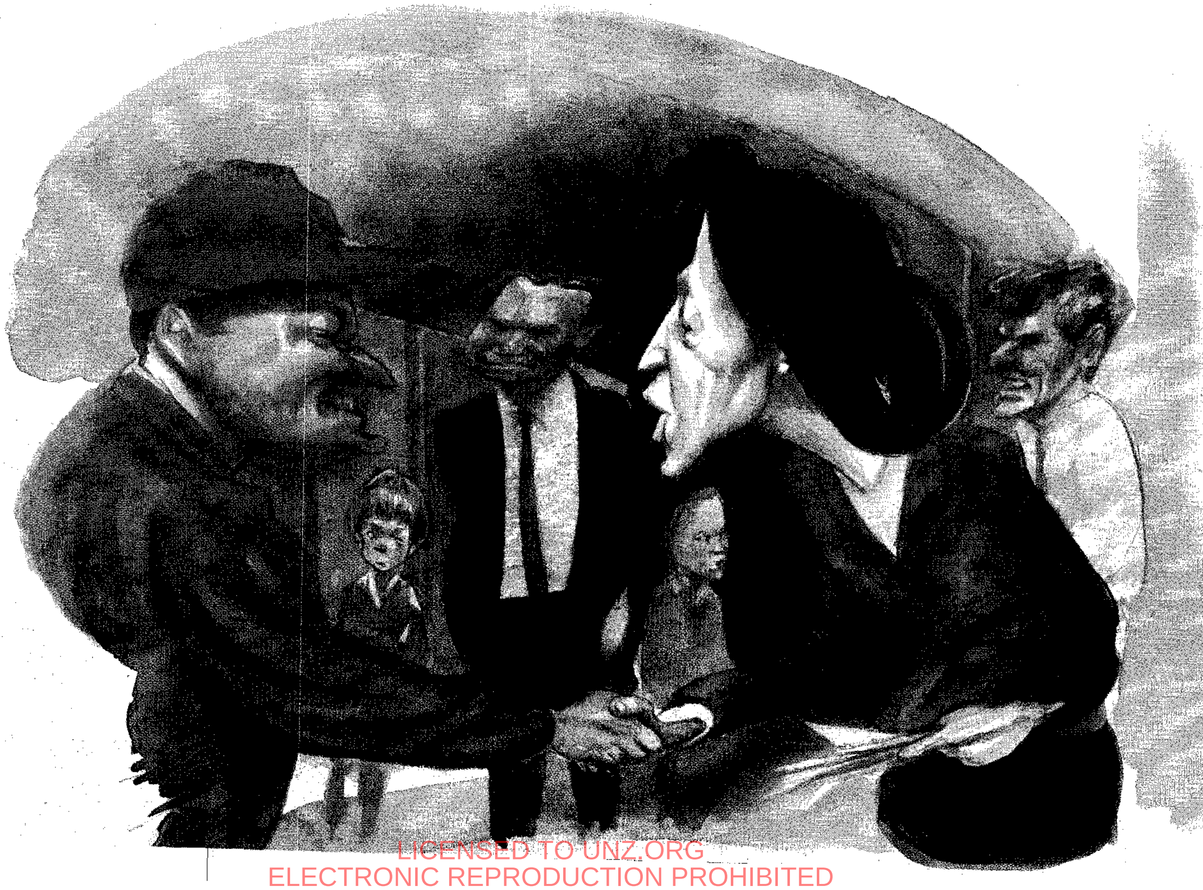


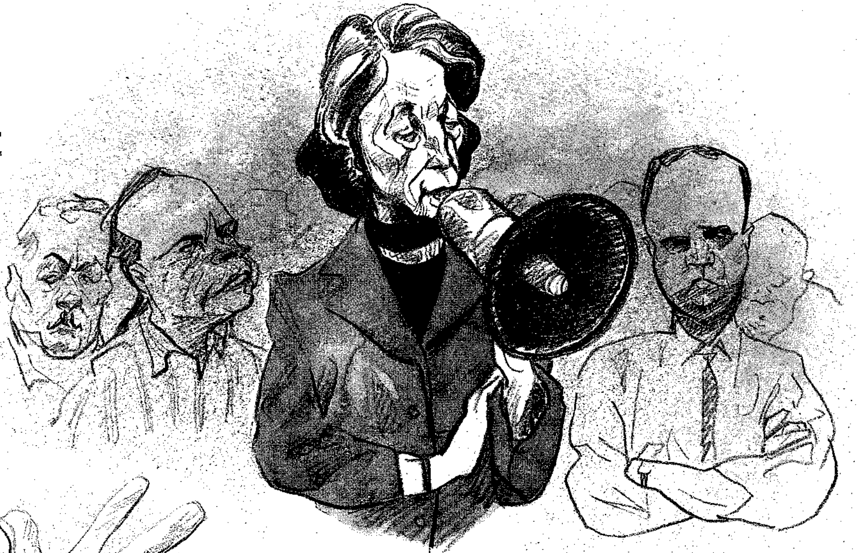
A PIT BULL, A BORDER COLLIE AND A SHOW HORSE

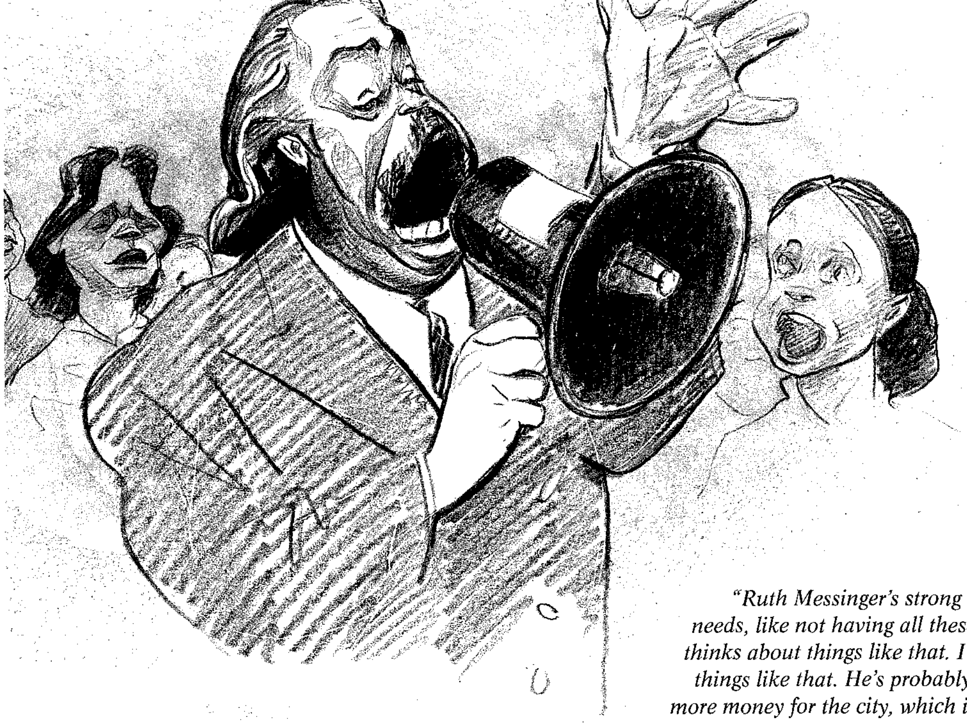
A CAMPAIGN SKETCHBOOK BY STEVE BRODNER



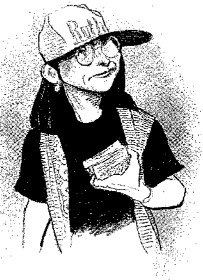
At a school-overcrowding protest

Messinger: *"What do we want?"*
P.S. 86 PARENTS: *"More schools!"*
MESSINGER: *"When do we want it?"*
PARENTS: *"Now."*
Sharpton: "WHAT DO WE WANT???"
P.S. 86 PARENTS: "MORE SCHOOLS!"
SHARPTON: "WHEN DO WE WANT IT???"
PARENTS: "NOW!!!!!"
September 11

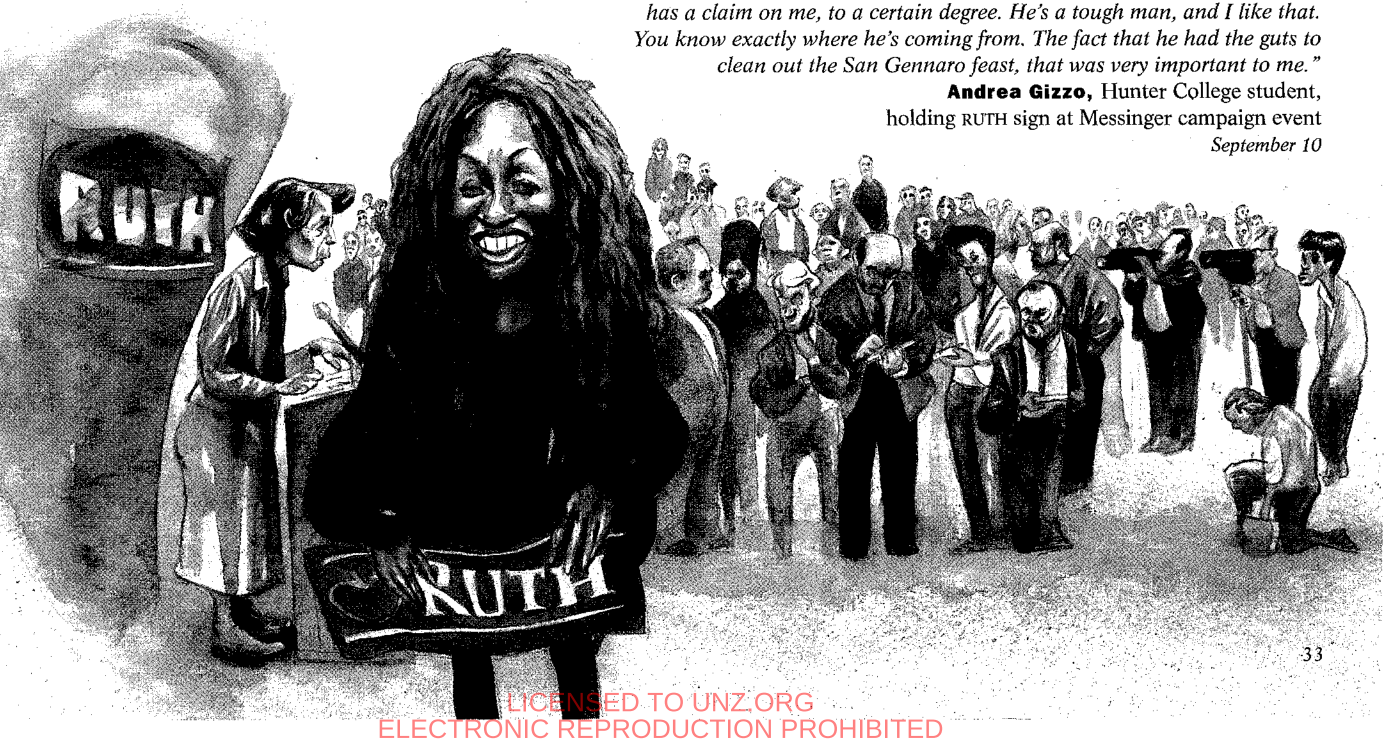




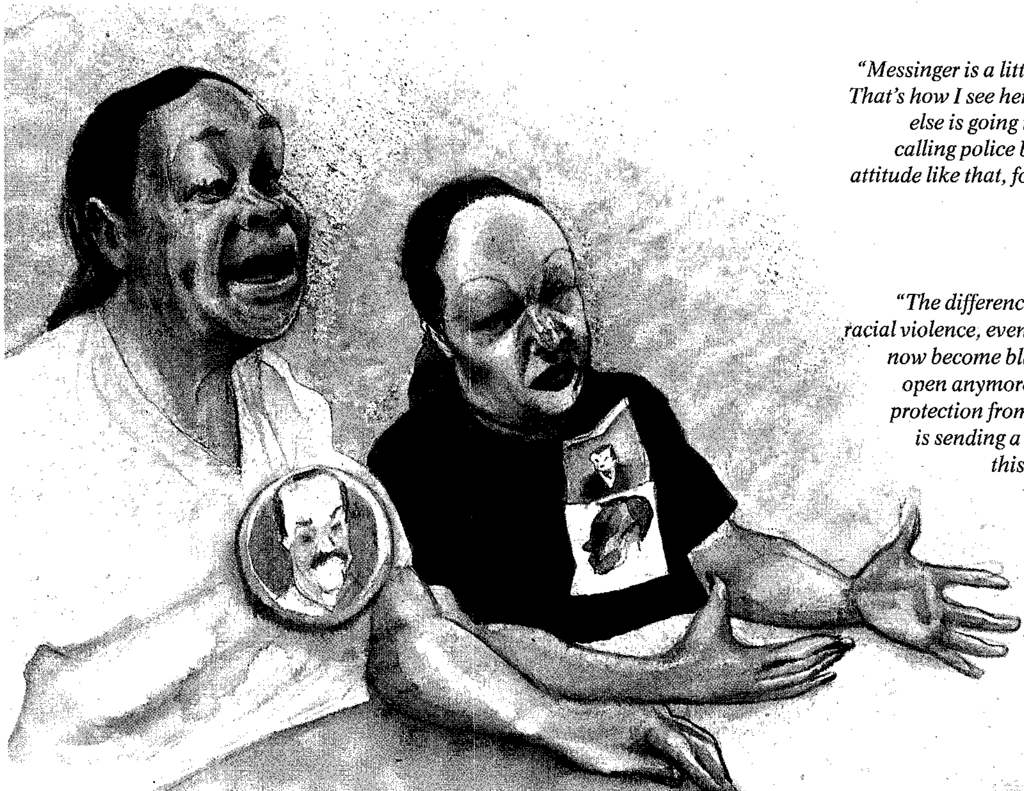
"Silly *is not a word I would use to describe my mother."* **Miriam Messinger,** campaigning with her mom at Stuyvesant Houses, on Giuliani's campaign rhetoric
September 9



"Ruth Messinger's strong and feminine, a little bit sensitive to people's needs, like not having all these kids in one room being taught. I mean, she thinks about things like that. I don't think that Giuliani really thinks about things like that. He's probably worried about balancing the budget, getting more money for the city, which is good. I think you need both sides. Giuliani has a claim on me, to a certain degree. He's a tough man, and I like that. You know exactly where he's coming from. The fact that he had the guts to clean out the San Gennaro feast, that was very important to me." **Andrea Gizzo,** Hunter College student, holding RUTH sign at Messinger campaign event
September 10



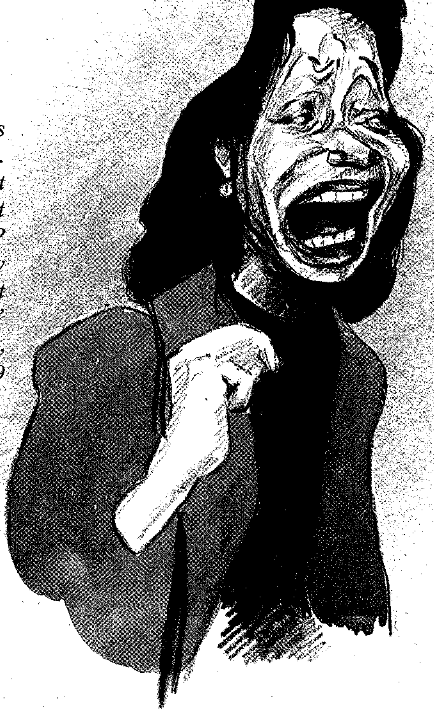
Illustrations by Steve Brodner for *New York.*



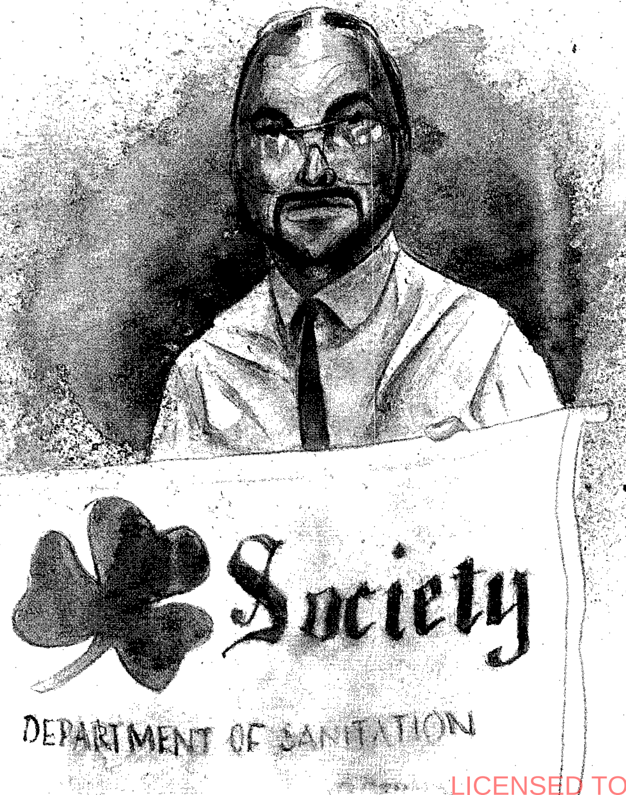
"Messinger is a little bit like Giuliani, but sort of soft-spoken. That's how I see her. Like she's going to be there, but someone else is going to control the whole thing. Right now she's calling police brutality police misconduct. If you have an attitude like that, forget it. Because it's not police misconduct. It's police brutality.*"*
Iris Baez, mother of Anthony Baez,
a young man killed in police custody

"The difference I see since Giuliani got elected is that the racial violence, even though it's been around for centuries, has now become blatant. They're not scared to do it out in the open anymore, because they know they're going to have protection from Rudy Giuliani. The police racial violence is sending a message to the racial kids that they can do this and get away with it. It comes from all the way on the top, where Giuliani is and goes through the police to the kids out on the street. That's what happened in my case." **Lucy Del Rio Turrell,** whose son, Jovan Gonzalez, was badly beaten by a white gang

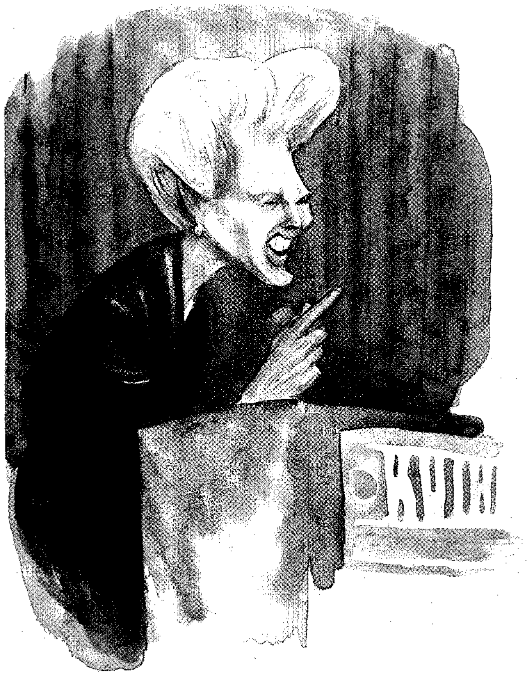
September 23



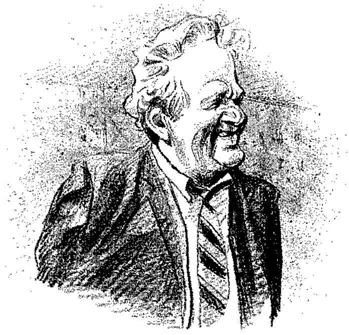
"That Abner Louima thing—a lot of men went for Sharpton because he was out there then. Let me tell you something: It was a sexual assault. That's a fact. They don't care about sexual assaults on women. But men! Men really care about sexual assaults on men. They don't like it. And Ruth should have come out stronger on that. Messinger praised Giuliani for what he did, didn't she? I said, 'Now, what is that?' She treads too lightly on things, you know what I mean? Somebody told her to tread a lot more lightly about some of this stuff, you know? Hey, what have you got to lose?"
Pauline Smith, educational consultant,
at Messinger's primary-night party, *September 9*

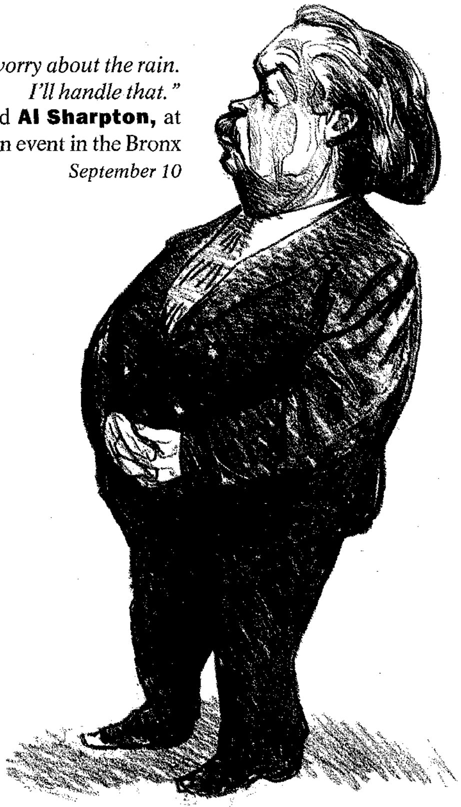


"He's a tough mayor, but a good mayor. Police violence is there. But on overall it's a wonderful thing, you know, crime is down. This is one of the safest cities. It's back, you know. And because of the mayor; because of the Police Department. Yeah, you have a couple of bad apples all over. But as a whole, a 38,000-member force for the P.D., you know, they're not all bad."
Tom Doyle, Emerald Society,
Department of Sanitation, *September 16*



"Don't worry about the rain. I'll handle that." The Reverend **Al Sharpton,** at a campaign event in the Bronx *September 10*





"She's a wonderful mother, a wonderful grandmother. She gives a great dinner party and she works. There are aspects of her that perhaps haven't been communicated yet." **Peter Ashkenazy,** restaurateur, friend of Messinger's, at a campaign stop, *September 10*

"We do not need a pit-bull mayor for New York City. We do not need a bully for mayor. We are not a city of meanness. Maybe we need a border collie, I mean somebody who can round people up. We haven't seen an outpouring of support like this woman deserves. It's amazing." **Marie Wilson,** president of the Ms. Foundation for Women, at Messinger's primary-night party at the Grand Hyatt hotel, *September 9*

At a Democrats for Giuliani rally at City Hall

"Four years ago, Rudy Giuliani came to the 46th Assembly District in Brooklyn and spoke to the residents of my area. Told them what his vision for the city of New York was, what he wanted to do for the city. And listened very hardly. Four years later, he did what he has promised." Assemblyman **Peter Abbate**

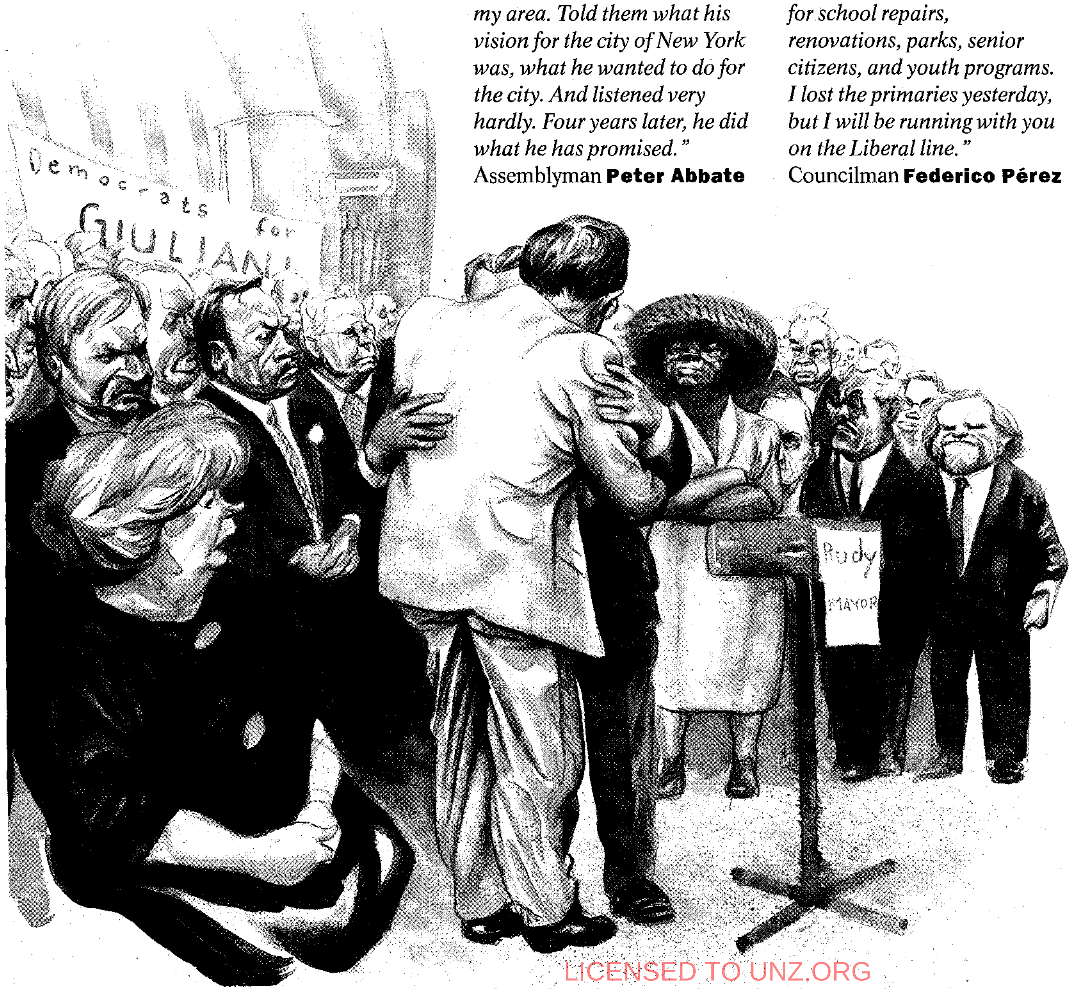
"I was able to participate for the first time in the 1997–98 fiscal budget. I was able to bring to my district few bucks for school repairs, renovations, parks, senior citizens, and youth programs. I lost the primaries yesterday, but I will be running with you on the Liberal line." Councilman **Federico Pérez**

"Unlike some people, I believe he is bringing the city back to where it should be, and representing the city without one iota of a sense of color or party." Councilwoman **Priscilla Wooten**

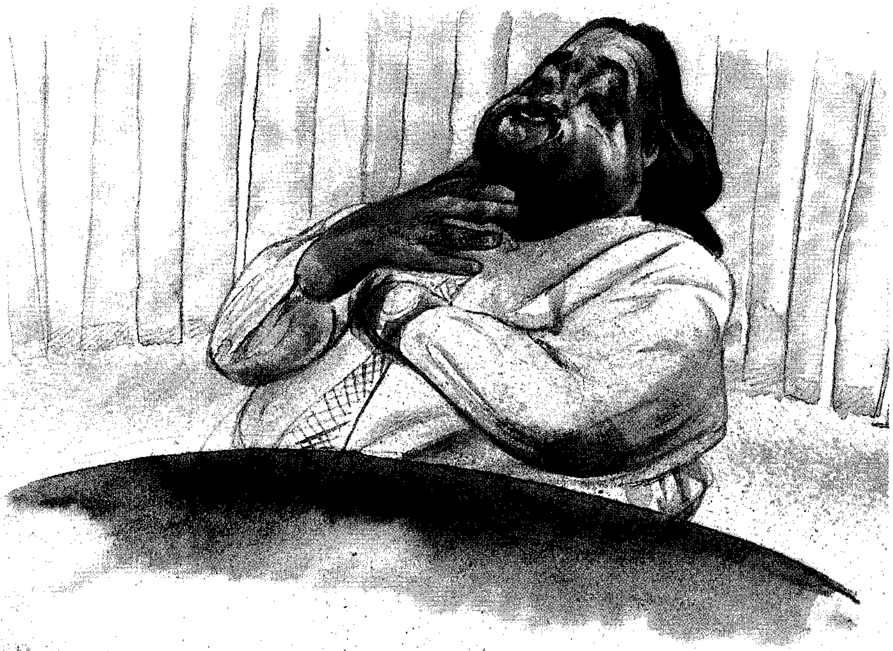
"When things go wrong, I know they will be fixed. And when they go right, I know it's because New York City is governable and is being governed." **Beverly Sills**

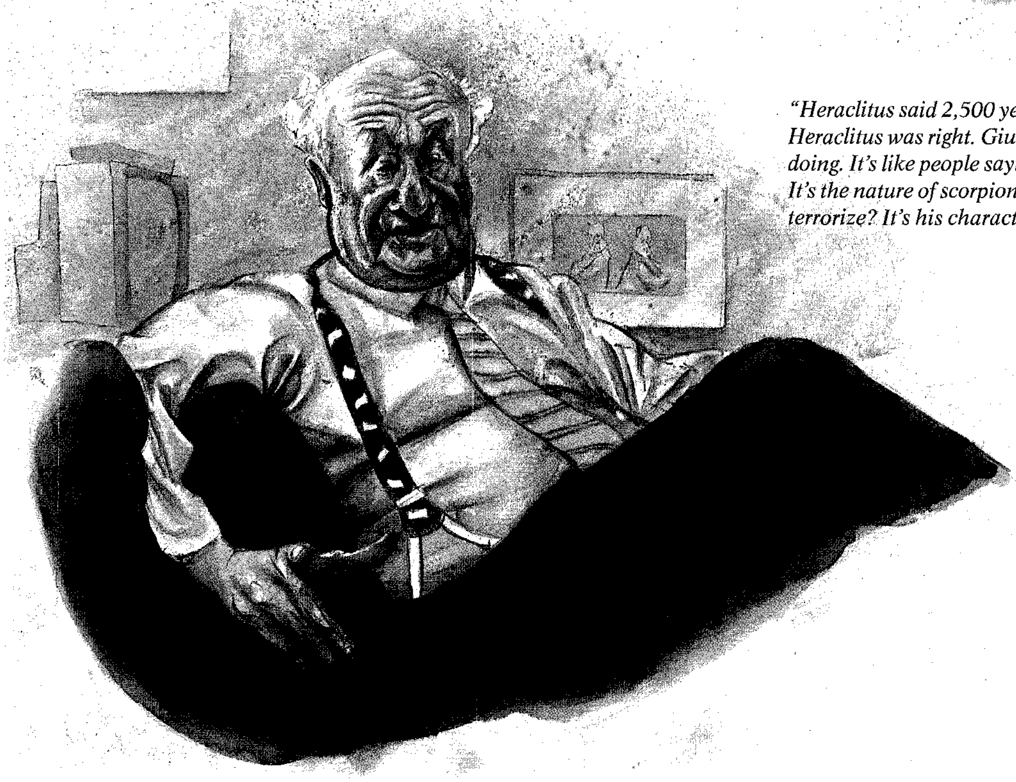
"Three years ago, my mother was called to her reward. And when the community came out in numbers to pay respect to her for what she'd done, my family and the people that I'm honored to represent never expected that you, the mayor of the City of New York, Rudolph Giuliani, would come to Brooklyn and pay respect, not to me, but to what New York City is all about—the pioneer." Councilman **Victor Robles**

September 10

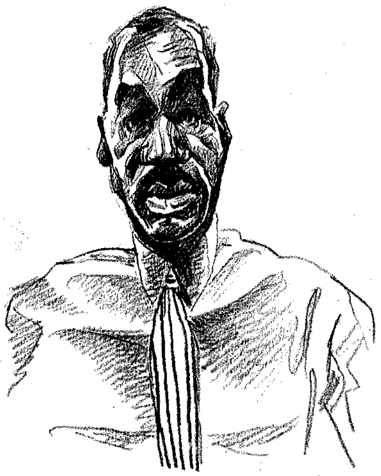


"My mentor has been Jesse Jackson. Jesse said something to me that's very true, and I think about it often. There's a big difference between when you're a lone show horse and when you're a wagon horse with a lot of people in the wagon. A show horse can be cute, does tricks and turns. Because he's a show horse. If you got a wagon attached to you, you got to be careful how you turn, 'cause there's more than you on the turn. And I think that's what I've tried to deal with. Am I angered and hurt about how I was treated? Yes. But I didn't come this far just to be angry. We can at least engage in a dialogue with Messinger. We have no hope of doing that with Giuliani."
The Reverend **Al Sharpton,** *September 24*

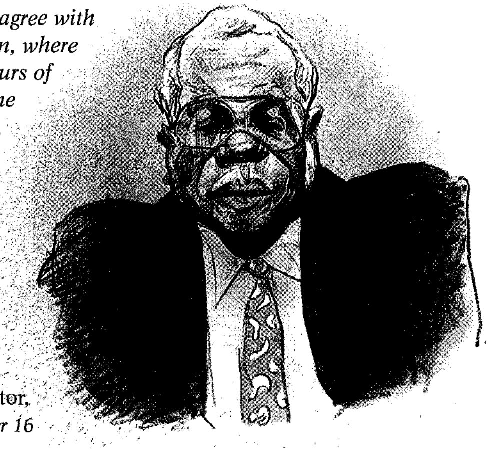




"Heraclitus said 2,500 years ago, 'Your character is fate.' And Heraclitus was right. Giuliani can't do anything but what he's doing. It's like people saying, 'Why does a scorpion sting?' It's the nature of scorpions. Why does Rudy Giuliani seek to terrorize? It's his character." **Ed Koch,** *September 19*



"I think Giuliani is the best person to be the mayor. He should be re-elected. I disagree with Ruth Messinger's style of administration, where she wants to increase the working hours of our workers from 35 to 37½ hours. She wants more productivity. You don't get productivity by increasing hours. You get productivity by improving management. You get productivity by sitting down and talking and negotiating with us, like the mayor has done. We need a person who is going to keep the continuity going in this city, and I think the mayor has done a good job."
Stanley Hill, executive director, AFSCME District Council 37, *September 16*



"I think the old 'everything falls on the government' attitude and approach is dead. And I think the new approach is where people will have to be involved from a grassroots level. What I call self-help initiatives. I don't see that in Ruth's past. And I wonder if, in fact, she has the capability to really understand that that transition is taking place. We may have seen the last of the period when we have a mayor who's going to be able to pander to any one ethnic group. I think most mayors in the future are going to have to say, 'I'm going to build a strong economy. I'm going to build a strong educational system. I'm going to deal with police brutality and make sure that this force does not act like an occupying army.' And that's the most you can expect from leadership in the future of the city."
The Reverend **Floyd Flake,** *September 22*

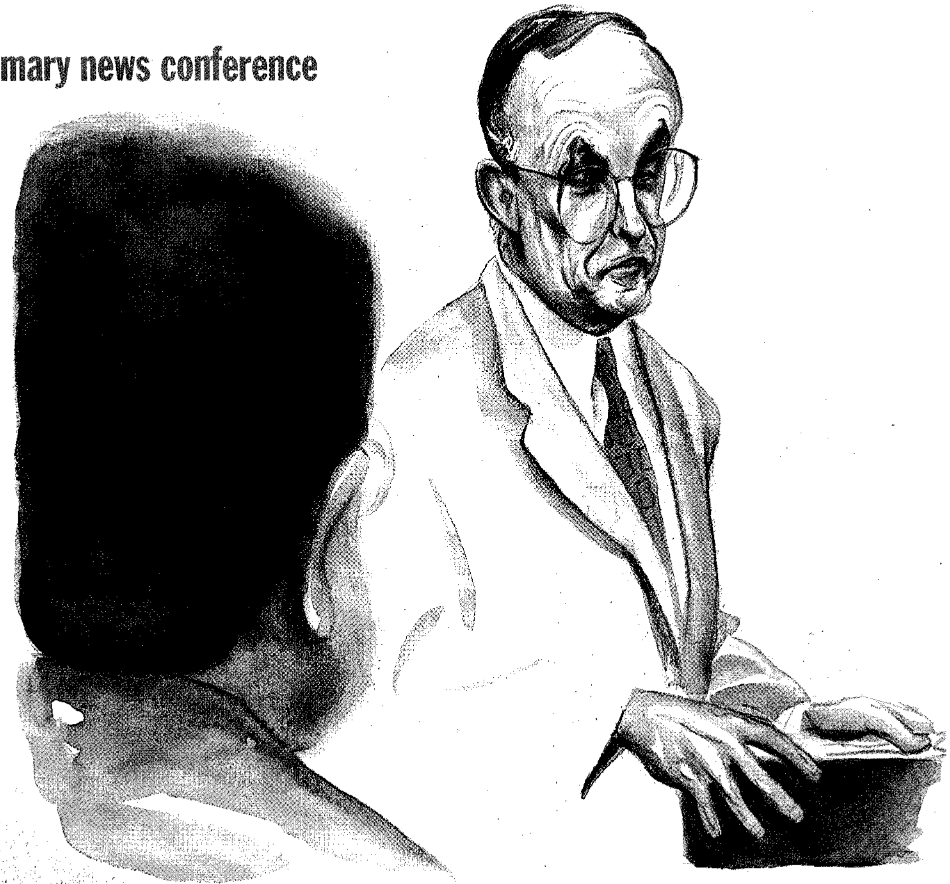
At Mayor Giuliani's post-primary news conference

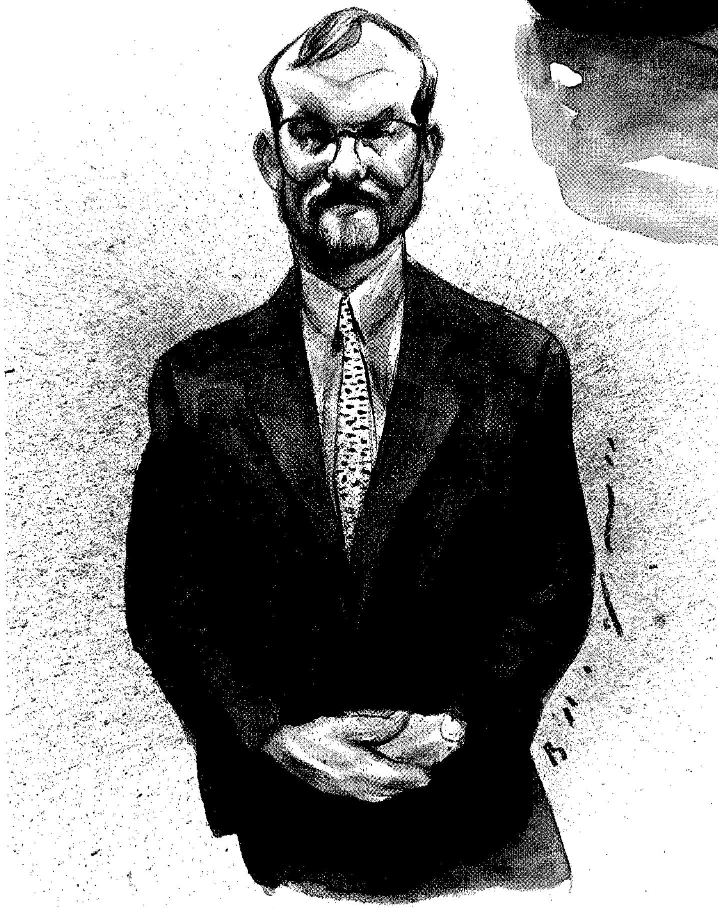
Mayor Giuliani: *"The primary results pose to the people of the city a choice, which is Messinger, Sharpton, Sharpton, Messinger—virtually one. Or the present mayor, incumbent mayor. Do you want a $33 billion budget, the largest city in the United States, in the hands of Al Sharpton or Ruth Messinger?"*

Reporter: *"Sharpton has been criticizing Messinger on any number of issues. They're not exactly on the same page politically. Why are you trying to link them together?"*

Giuliani: *"That's an unfair question. That's really an unfair question."*

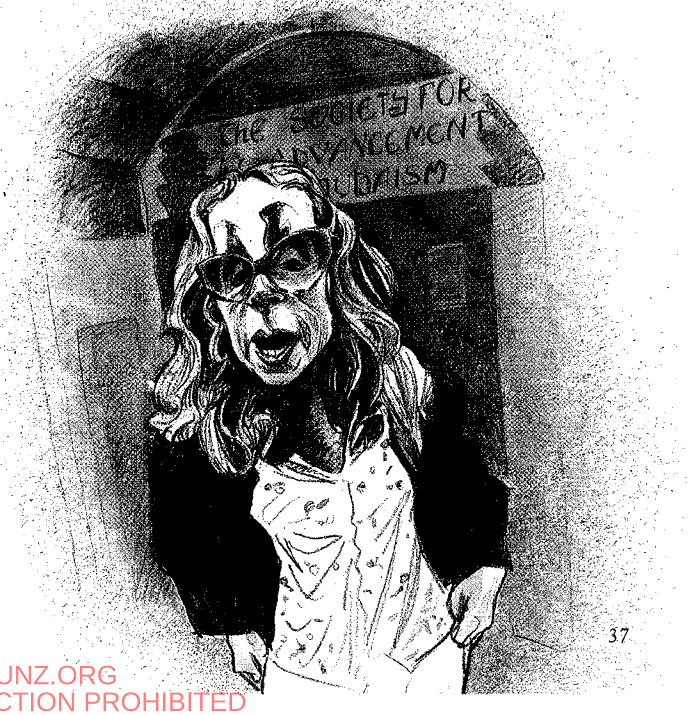
September 10

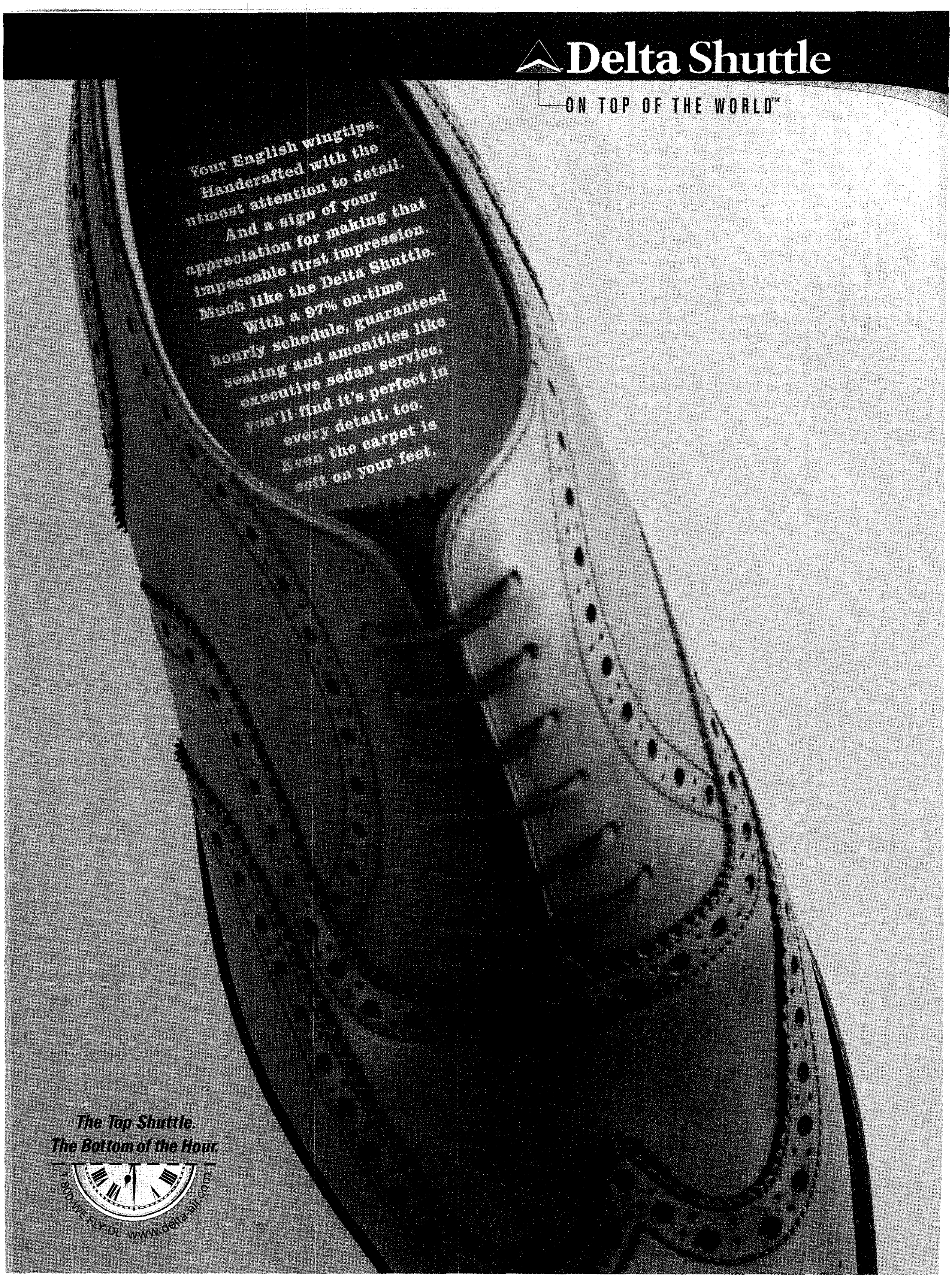




"The city is more comfortable for whom? More comfortable for the street people? Poor people have not stopped being poor. They have not stopped being hungry. They've just been shooed on elsewhere. I don't think that's how we should be treating people who are New Yorkers. Compassion *is a word I would readily and happily identify with Messinger. And I think that that is the job of city government. Our job is not just to make the comfortable more comfortable."*
Rabbi **Burton Visotzky,** Jewish Theological Seminary
September 20

"Giuliani has been described as a fascist. It's a very strong statement. I would not make it. But you know, he is a leader, I guess. You know, there is a sense of authority there. Now, could that go too far? There's always that danger with an authority figure. Ruth Messinger's just too, too—she has no gumption. I don't feel she does. She just takes the liberal position, no questions asked. I don't respect her. I do have a certain respect for Giuliani. Maybe he brings out the conservative in me."
Martha Mendelsohn, freelance writer who attends Messinger's synagogue, the Society for the Advancement of Judaism, on West 86th Street, *September 20*

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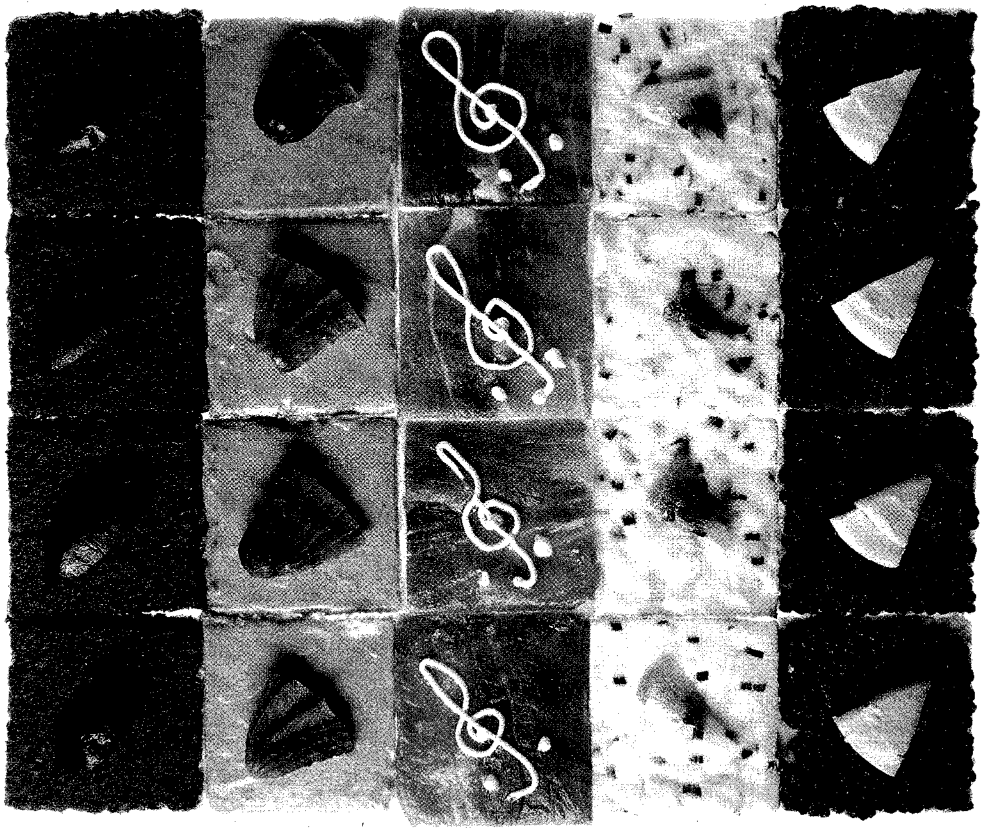
NEW YORK



the 1997 food issue

I T WAS THE YEAR THAT MARV SPILLED HIS VICTORIA'S SECRET, KATHIE LEE fought with Frank, Bill Gates polished up Apple, and the Mets did better than okay. Some other things we thought we'd never see: The hottest restaurants in town divulging the recipes for the stews, shanks, and soufflés that stoked their reputations. Jean-Georges Vongerichten proving that what he does in the kitchen of his four-star restaurant is easier than you'd think. Pommes frites revealed as something you *can* try at home. Sheep safely grazing beside a charmingly rustic Hudson Valley inn under the watchful eye of two llamas (even if they wind up in a stew pot later). A slew of chefs, caterers, and gourmet shops willing to dispatch satays and canapés to your house so you don't die the death of a thousand toothpicks putting it all together yourself. And champagne fighting off a challenge from sparkling wine. The legends of the fall.

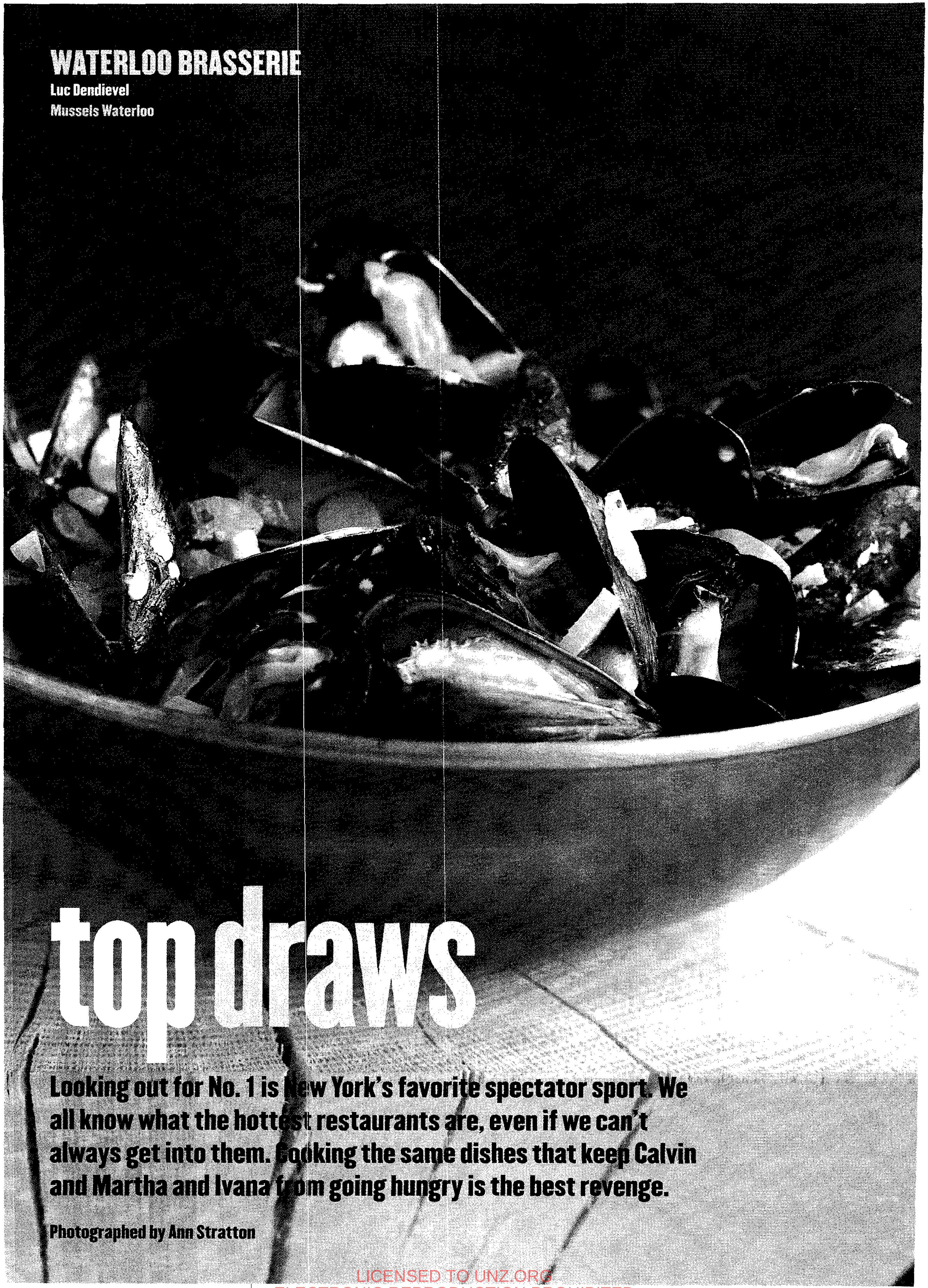
By Gillian Duffy

Produced by Jordan Schaps

Text by Phoebe Eaton

Associate Producer:
Michael Green

Photograph by Richard Pierce.

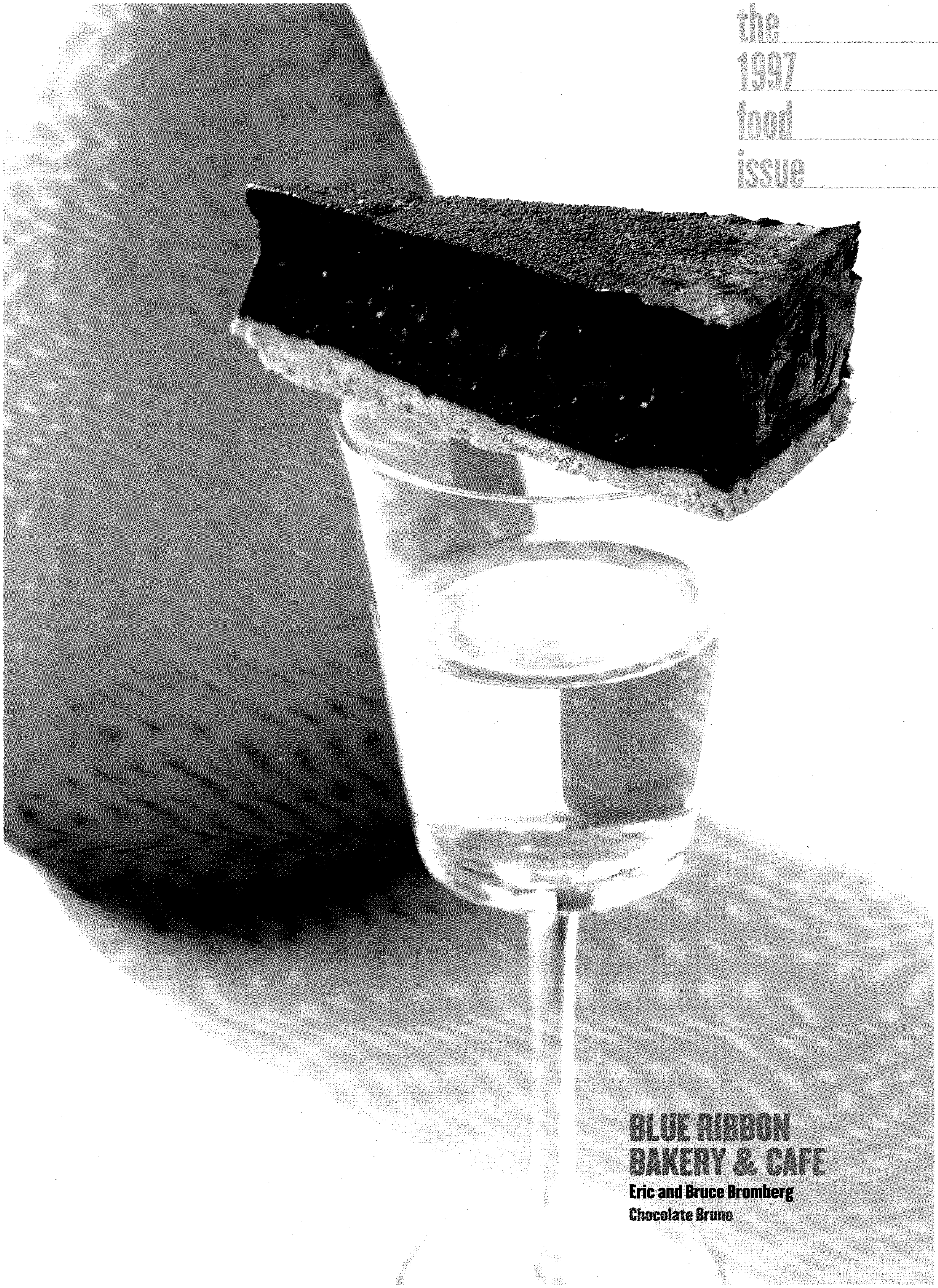


WATERLOO BRASSERIE
Luc Dendievel
Mussels Waterloo

top draws

Looking out for No. 1 is New York's favorite spectator sport. We all know what the hottest restaurants are, even if we can't always get into them. Cooking the same dishes that keep Calvin and Martha and Ivana from going hungry is the best revenge.

Photographed by Ann Stratton



the 1997 food issue

BLUE RIBBON BAKERY & CAFE

Eric and Bruce Bromberg

Chocolate Bruno

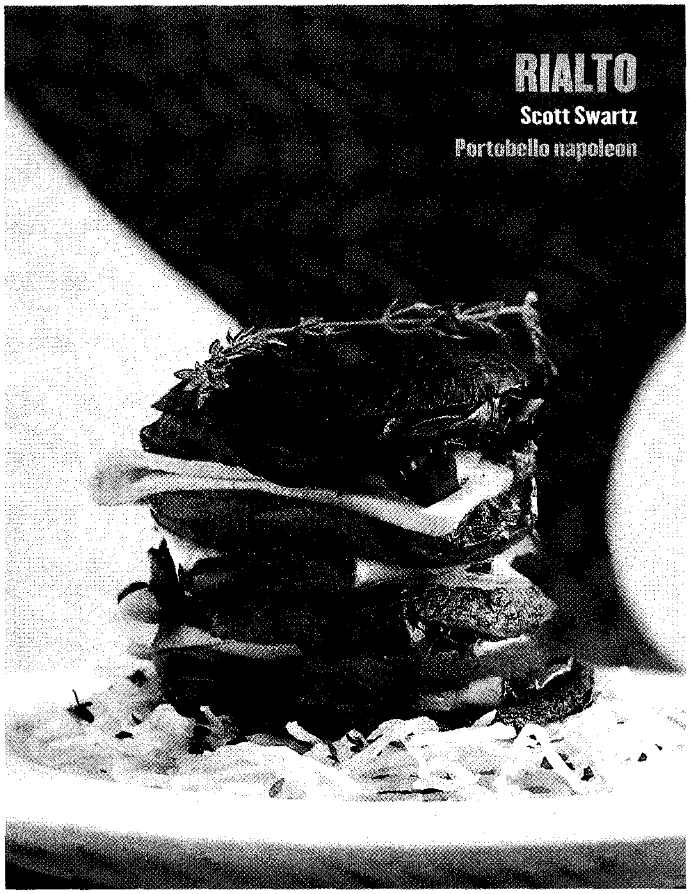
Food styling by Rori Spinelli. Prop styling by Robyn Glaser. Opposite: Bowl by Calvin Klein; table by Christian Liaigre pour Holly Hunt. This page: Glass by Calvin Klein; vase by Venini for Georg Jensen.

GERTRUDE'S

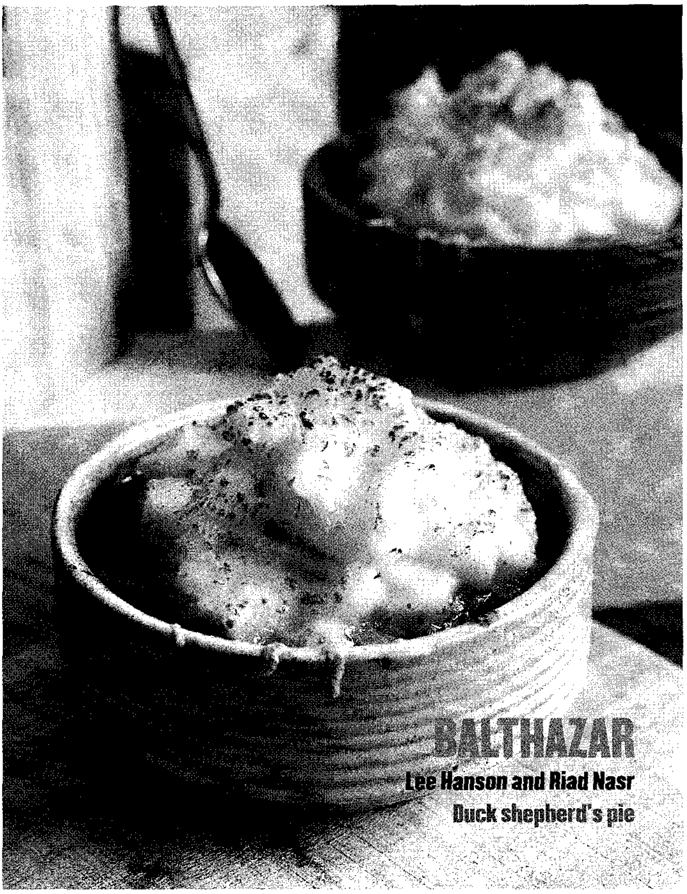
Laurent Manrique

Roasted foie gras with green grapes, shallot confit, and wine jus

NEW YORKERS AIN'T TOO PROUD TO BEG WHEN IT comes to lobbying for the right table at the right restaurant. If the place is brand-new, things can get more aggressive than a rugby scrum—Le Cirque 2000 is still getting 4,000 phone calls a day from all the don't-you-know-who-I-am's with designs on Sirio Maccioni's date book. ■ Hype can open a restaurant, but it's the food that keeps it open. Every chef has his greatest hits. Still, there's no formula that indicates what will fly and what will crash. Out at the beach, Clementine's John Schenk had a craving for buffalo chicken wings, but without the fat. So he christened a "buffalo mahimahi" with a bottle of Frank's Original hot sauce. "I guess it's just a quirky dish that piques people's interest," Schenk ventures. As is Rialto's four-inch-tall portobello napoleon; we saw it charging off in the direction of another table and wanted one too. Which brings us to Waterloo, where pots seem to be arriving at everybody's table—yes, *everybody's*—barely containing a shoal of mussels soaked in goat-cheese-fortified beer. Others that made the best-seller list: Balthazar's duck shepherd's pie, upwardly mobile pub food that shows the London-born owner of this ersatz brasserie—Keith McNally—isn't a literalist. Liam's oyster stew spiked with vermouth. A single hunk of foie gras serving six from Gertrude's. Lamb shank from Molyvos with more than a breath of garlic. And now that the rest of the cuisines on Italy's boot don't have Sicily to kick around anymore, Monzù's fettuccine with bottarga di tonno. ■ Desserts are served with distinction, too. At Le Cirque 2000, you no longer have to order your soufflé as soon as you sit down, thanks to a pastry chef who's whipped up something more durable. Payard's tarte Tatin has grown itself an extra story; it's death by deep-dish. ■ What about all those places that haven't yet opened? The moussey (but hardly mousy) Chocolate Bruno sold so well at the Blue Ribbon Brasserie, it will be available, to go, at the Bakery, opening on Thanksgiving. And while most of us know miso as a soup, it's in the dressing on Obeca Li's crunchy calamari salad. Obeca Li opens on Thomas Street in November. But then, you knew that.



RIALTO
Scott Swartz
Portobello napoleon



BALTHAZAR
Lee Hanson and Riad Nasr
Duck shepherd's pie

Opposite: Plate by Swid Powell; tray and fork by Calvin Klein; napkin by Takashimaya; decanter by Shì; glass by Ad Hoc Softwares. This page, bottom: Spoon by Moss.

the recipes

Each recipe serves 6, unless noted.

Laurent Manrique

GERTRUDE'S

ROASTED FOIE GRAS WITH GREEN GRAPES, SHALLOT CONFIT, AND WINE JUS

Note: Serves 6 as a first course.

1 cup duck fat (available from Balducci's or 800-DARTAGN)
6 long, thin shallots, whole, unpeeled, plus 1 cup diced shallots
1 13-ounce lobe of foie gras, at room temperature (available at Balducci's and 800-DARTAGN)
Sea salt and cracked black pepper
½ cup peeled green grapes
½ cup Sauternes
½ cup duck stock

Preheat the oven to 400 degrees.

Put the duck fat and the unpeeled shallots in a saucepan and cook slowly over low heat for about 25 minutes, until they are very soft inside, like a confit, turning the shallots occasionally if they are not covered with the duck fat. Carefully remove the shallots and keep warm.

Season the foie gras well with salt and pepper. Heat 2 tablespoons of duck fat in a heavy ovenproof skillet over high heat, add the foie gras, and sear on one side for about 2 minutes. (Reserve the remaining fat for your next roast chicken.) Do not allow the foie gras to burn. Turn the foie gras and remove the extra fat from the pan. Place the foie gras in the oven and roast for 4 minutes. Turn (gently, as the foie gras will be very soft at this stage) and continue roasting for another 4 minutes. Remove the foie gras from the skillet, put on a plate, cover with aluminum foil, and let rest, keeping it warm, for about 10 minutes. The foie gras should be soft with a little pink juice running from it—it should not be bloody and raw.

Drain all but about 2 tablespoons of fat from the skillet, add the diced shallots and grapes, and cook for 5 minutes. Add the wine and reduce by half. Add the duck stock and cook slowly for 10 minutes over low heat until thickened. Season to taste with salt and pepper.

Halve the whole shallots lengthwise, leaving skin on; add salt and pepper; and lightly caramelize under the broiler.

Slice the foie gras ½ inch thick, and place two or three slices on each plate. Place 2 granules of sea salt on top of each slice (to add a little crunch), and pour the sauce over the top. Garnish with the whole shallots. Serve immediately.

Mitsuo Kikuchi

OBECA LI

CRACKLING CALAMARI SALAD WITH BITTER GREENS AND TOBANJAN-MISO VINAIGRETTE

Note: Serves 6 as a first course.

Vinaigrette:
  ¼ cup Hacho dark miso (available at Katagiri, 224 East 59th Street, and Asian groceries)
  1½ teaspoons spicy tobanjan (available at Katagiri)
  ½ teaspoon light soy sauce
  ½ teaspoon mirin (sweetened rice wine; available at Katagiri)
  ¾ teaspoon minced ginger root
  1 small clove garlic, minced
  1 tablespoon sake
  ½ teaspoon sesame oil
  ½ cup peanut oil
  3 tablespoons rice vinegar
  Salt to taste
Seasoning flour:
  ¾ cup cornstarch
  ¼ cup all-purpose flour
  Pinch cayenne pepper
  1 teaspoon kosher salt
  1 teaspoon shichimi (Japanese seven-spice blend, available at Katagiri) or fresh cracked black pepper
1 pound cleaned squid
Peanut or vegetable oil for frying
½ pound or 2 bunches baby frisée, stems trimmed, cut into chunks
1 small head radicchio, shredded
1 small bunch arugula, stems removed, julienned
Garnish: 12 endive leaves

Combine all the ingredients for the vinaigrette in a food processor, and process for 1 minute till creamy; if mixture is too thick, add a little extra sake. Set aside.

Mix all the ingredients for the seasoning flour. Cut the calamari into ¼-inch rings. Wash and dry as thoroughly as possible (they will splatter in the oil if wet). Place the squid and the seasoning flour in a bowl, and shake to coat the calamari evenly. Discard the excess flour.

Pour the oil to a depth of 1 inch in a large skillet, and heat to 300 degrees. Add the squid a few pieces at a time, and fry until golden, about 1 minute. Using a slotted spoon, remove squid from skillet, and drain on paper towels.

Transfer the squid to a large bowl and toss with the bitter greens and vinaigrette. Divide among 6 plates and garnish with endive leaves. Serve immediately.

William Prunty

LIAM

WARMED-OYSTER STEW

Note: Serves 6 as a first course.

1 carrot, peeled and julienned
1 tablespoon finely diced smoked bacon
1 shallot, minced
2 cloves garlic, sliced lengthwise
1 teaspoon crushed red-pepper flakes
1 teaspoon fennel seeds
1 teaspoon chopped thyme
½ teaspoon chopped rosemary
1 bay leaf
6 tablespoons dry vermouth
3 cups light cream
½ teaspoon paprika
Salt and freshly ground white pepper
24 Bluepoint or Chilean oysters, shucked, juice reserved
½ fennel bulb, very finely julienned
1 lemon, juiced
2 tablespoons roughly chopped cilantro
2 tablespoons thinly sliced chives
1 to 2 teaspoons saffron powder
1 pound cappellini
1 teaspoon Asian sesame oil
1 tablespoon sliced Moroccan cured olives

Blanch carrots in boiling water for 1 minute. Drain and rinse under cold water. Set aside. In a large skillet, sweat the fat out of the bacon without crisping it. Add shallots, garlic, pepper flakes, fennel seeds, thyme, rosemary, and bay leaf. Continue cooking for 2 to 3 minutes; do not brown. Add vermouth and reduce by half. Add cream and reduce by half.

Add paprika, salt, pepper, and oyster juice, and combine. Strain mixture through a fine sieve, and return to skillet. Add oysters, carrot, fennel, lemon juice, cilantro, and 1 tablespoon of the chives; season with salt and pepper; and cook just until heated through—do not overcook the oysters.

Meanwhile, bring a large pot of water to a boil, add 1 tablespoon salt, saffron, and cappellini, and boil for about 2 minutes. Drain and toss with sesame oil, remaining chives, and salt and pepper. Twirl a clump of noodles around a fork and place it in the center of each bowl, arrange carrots and fennel on top, place 4 oysters around the sides, and drizzle stew around. Garnish with olives and serve.

Luc Dendievel

WATERLOO BRASSERIE

MUSSELS WATERLOO

Note: With a side dish of pommes frites (page 60), serves 6 as a main course; halved, serves six as a first course.

Top left: Bowl by Calvin Tsao for Swid Powell; plate by Swid Powell; tray by Moss; vintage Georg Jensen spoon at Shì. Top right: Platter by Tuscan Square; spoon by Georg Jensen; vases by Jonathan Adler.

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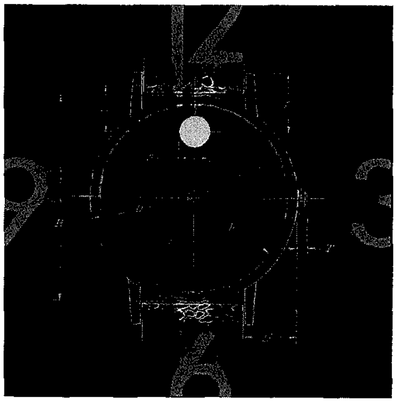

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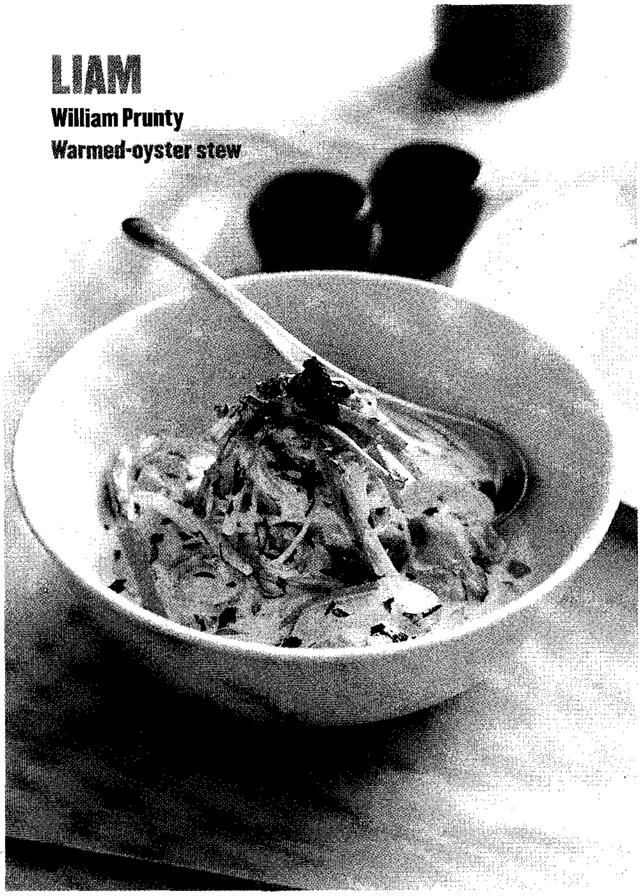
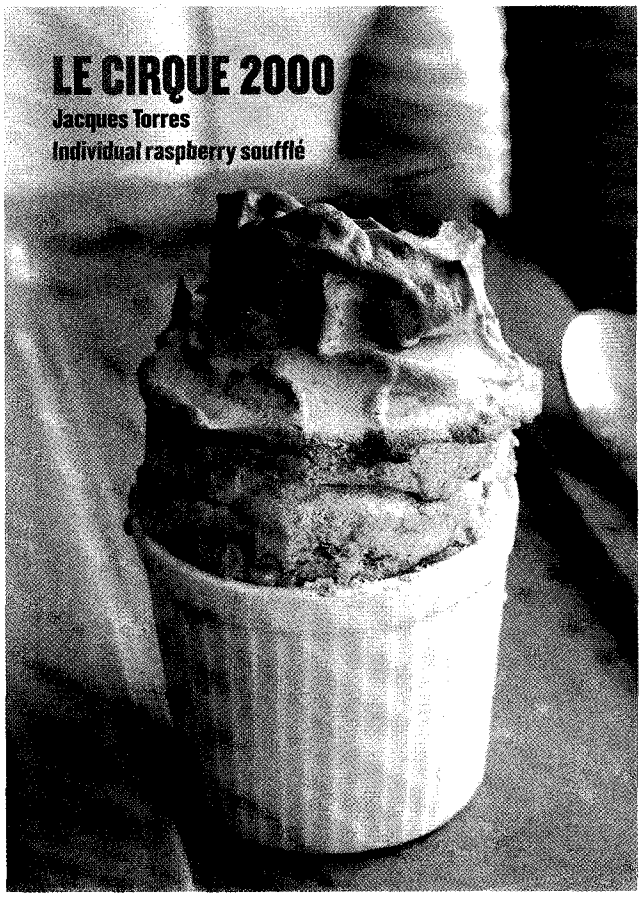
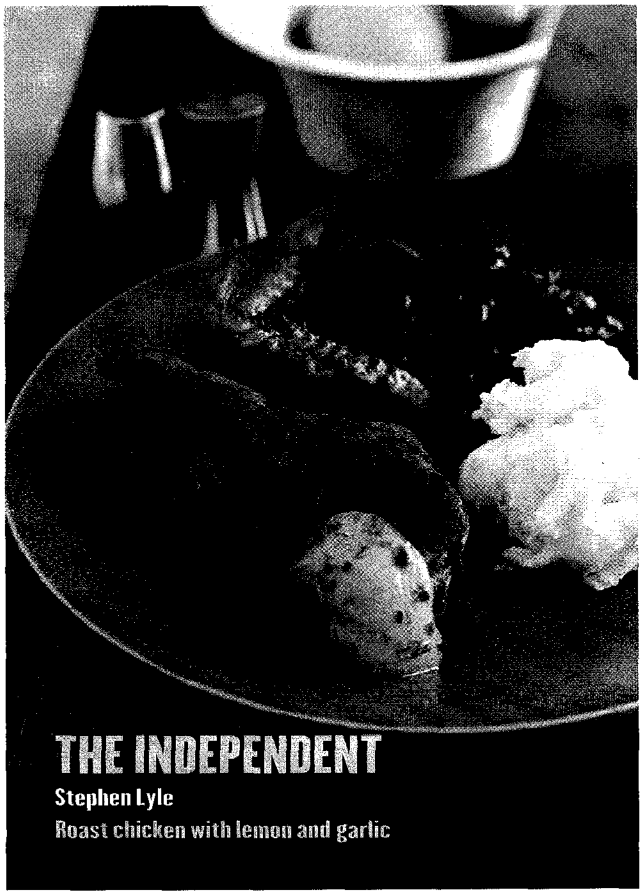
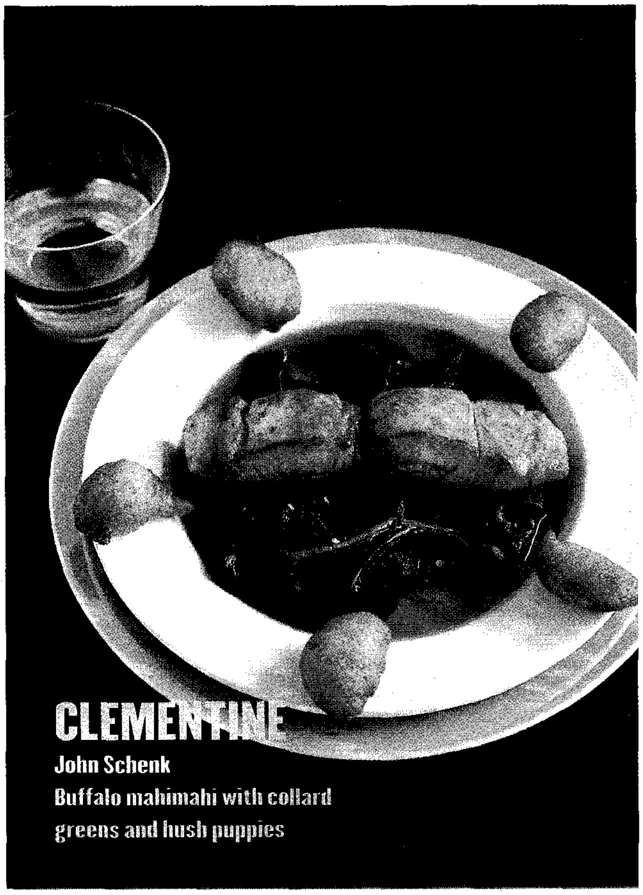
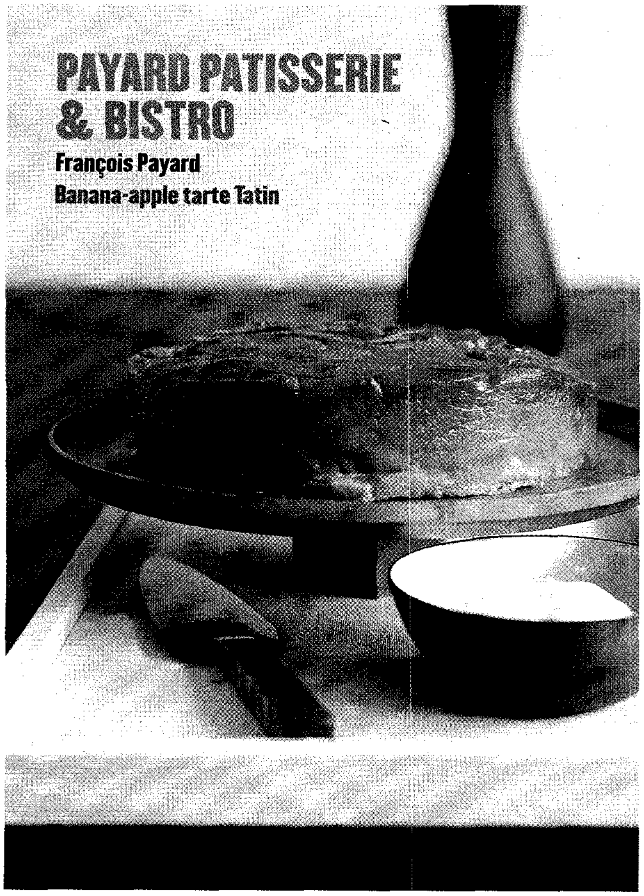

LIAM
William Prunty
Warmed-oyster stew


LE CIRQUE 2000
Jacques Torres
Individual raspberry soufflé


THE INDEPENDENT
Stephen Lyle
Roast chicken with lemon and garlic


CLEMENTINE
John Schenk
Buffalo mahimahi with collard greens and hush puppies

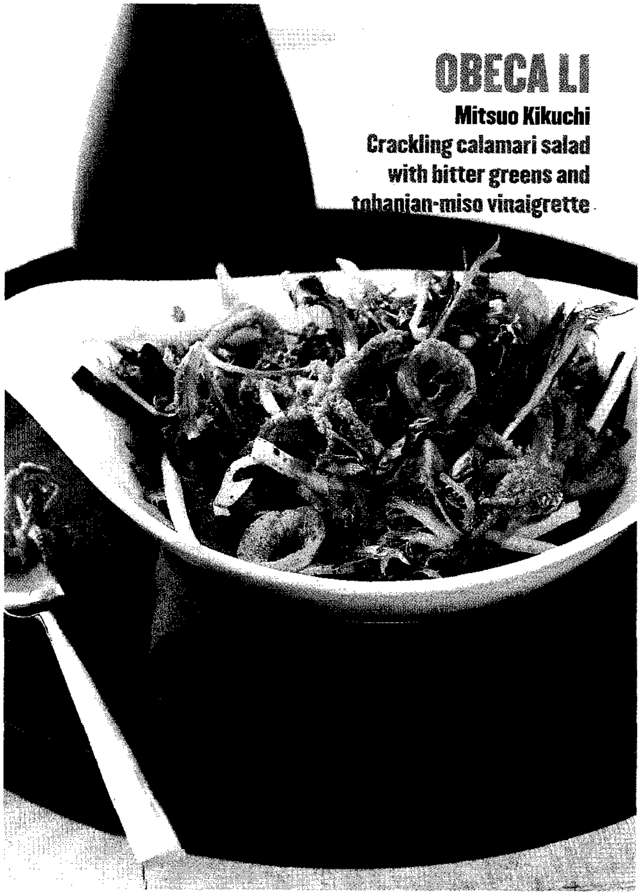
Bottom left: Salt and pepper shakers by Georg Jensen; tray by Christian Liaigre pour Holly Hunt; vase by Pottery Barn.
Bottom right: Bowl and tray by Calvin Klein; charger by Swid Powell; napkin by Ad Hoc Softwares; glass by Aero.



PAYARD PATISSERIE & BISTRO

François Payard

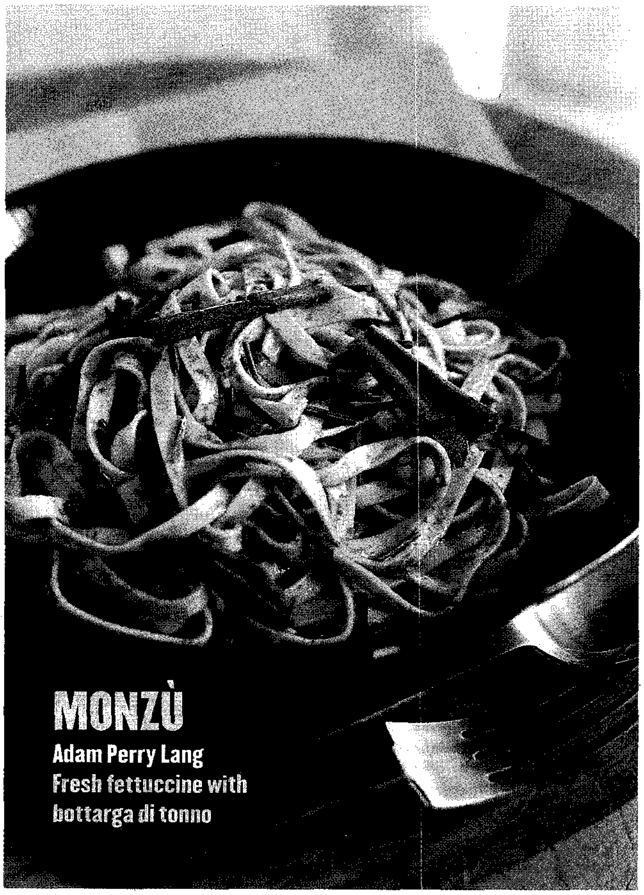
Banana-apple tarte Tatin



OBECA LI

Mitsuo Kikuchi

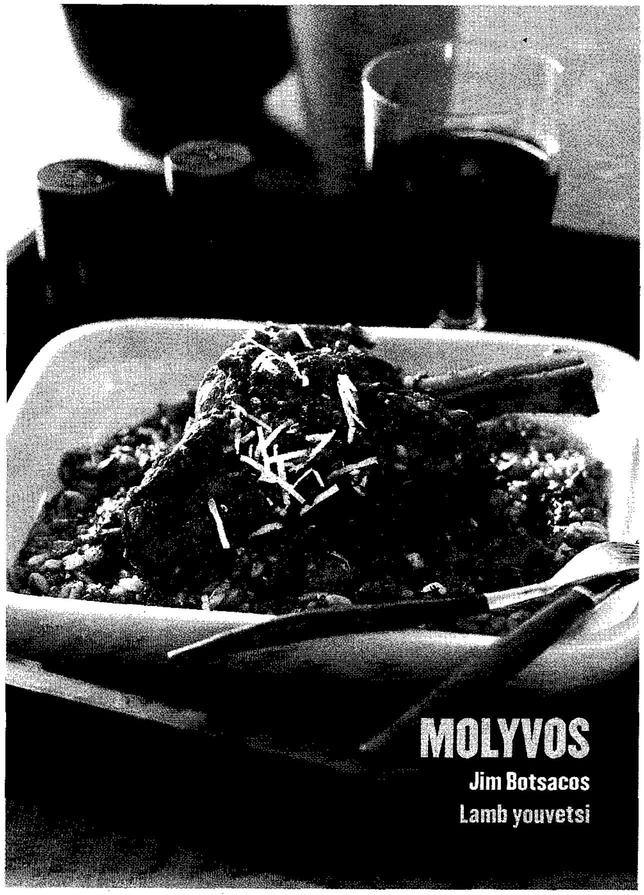
Crackling calamari salad with bitter greens and tobanjan-miso vinaigrette



MONZÙ

Adam Perry Lang

Fresh fettuccine with bottarga di tonno



MOLYVOS

Jim Botsacos

Lamb youvetsi

Top left: Tray by Aero; vase by Georg Jensen. Top right: Charger by Calvin Klein; fork by Georg Jensen; napkin by Necessities; vase by Venini for Georg Jensen. Bottom left: Bowl by Calvin Klein; cutlery by Georg Jensen; napkin by Takashimaya; stool by Chris Lehrecke at Pucci International. Bottom right: Plate by Aero; tray and shakers by Calvin Klein; napkin by Necessities; red bowl by Takashimaya.

12 pounds Prince Edward Island mussels (as fresh as possible—they should smell of the sea and nothing else)
2 cups ¼-inch-diced carrots
½ cup ¼-inch-diced smoked slab bacon
1 tablespoon butter
2 cups ¼-inch-diced celery
1 cup ¼-inch-diced onion
2 quarts Gueuze or Lambic ale (unflavored)
1 pound Montrachet goat cheese, cubed
Salt and freshly ground black pepper
1 cup chopped parsley

Discard any mussels that are already open. Remove the beard attached to each, and wash the mussels in very cold water three or four times to remove all grit.

Blanch the carrots for 2 minutes and set aside to cool. Put the diced bacon in a saucepan of cold water, cover, and bring to a boil. As soon as it comes to the boil, drain the bacon, add to a large pot with the butter, and sauté over medium-low heat for 1 minute.

Add the celery, onion, and carrots and cook for 2 to 3 minutes. Do not allow the vegetables to color. Add the beer and cook gently for 2 minutes. Add the goat cheese and stir to dissolve it in the liquid.

Add the mussels and season to taste with salt and pepper. Cover, bring to a boil quickly, and cook for 4 minutes. (All the mussels should have opened.) Stir the mussels, cover again, and cook for a further 1 to 2 minutes. Stir again and add the parsley. Serve immediately with a plate of fries and a good lager beer or ale.

Adam Perry Lang

MONZÙ

FRESH FETTUCCINE WITH BOTTARGA DI TONNO

Note: Serves 6 as a main course; halved, serves 6 as a first course.

2 ounces bottarga di tonno (salted dried tuna roe; available from Balducci's and Dean & DeLuca)
4 ounces unsalted butter, softened
Salt and freshly ground black pepper
2¼ pounds fresh fettuccine
1 teaspoon lemon juice plus ½ lemon
1 cup freshly chopped chives
1 cup freshly toasted bread crumbs (optional)

With a very sharp knife, shave a quarter of the bottarga di tonno into thin shards; reserve. Blend the butter with the remaining bottarga in the bowl of a food processor until smooth. Set aside.

Add 8 tablespoons salt to 8 quarts of water in a large pot and bring to a boil. Add the fettuccine and stir.

Add ¼ cup of the boiling salted pasta water to the bottarga butter and the lemon juice, and blend until combined.

Cook pasta until al dente, drain, and toss with the bottarga mixture in a large heated bowl until pasta is well coated. Add chives; season to taste with salt, black pepper, and a squeeze of lemon juice. Sprinkle with toasted bread crumbs and garnish with the shaved bottarga.

Lee Hanson and Riad Nasr

BALTHAZAR

DUCK SHEPHERD'S PIE

6 Moulard-duck legs or 8 Long Island duck legs
2 bottles Cabernet Sauvignon
½ cup ½-inch-diced carrots
½ cup ½-inch-diced celery
½ cup ¼-inch-diced onions
½ cup ½-inch-diced celery root, plus 1 whole root

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Bouquet garni (6 parsley stems, 2 or 3 sprigs thyme, and 1 bay leaf, tied in a cheesecloth)
1 whole head of garlic, halved horizontally, plus 4 cloves, minced
Salt and freshly ground black pepper
2 tablespoons vegetable oil
2 tablespoons tomato paste
3 tablespoons flour
3 cups duck, veal, or chicken stock
2 large turnips
4 Yukon Gold potatoes
3 parsnips
¼ cup cream
2 tablespoons butter
1 cup quartered white button mushrooms
1 cup diced shiitake-mushroom caps
1 to 2 tablespoons cornstarch (optional)
3 to 4 tablespoons grated Gruyère cheese

Trim the excess fat from the duck legs (do not remove the skin). Put the duck legs, wine, diced vegetables, bouquet garni, and halved head of garlic in a large bowl, cover, and marinate in the refrigerator for 24 hours. Strain the duck legs and vegetables, reserving the marinade.

Season the duck generously with salt and pepper. Heat 1 tablespoon oil in a large ovenproof skillet, and brown duck. It will render a lot of fat; pour off excess, reserving 3 to 4 tablespoons in skillet. Add diced vegetables, and sauté until light brown. Stir in tomato paste, then flour, and cook for several minutes. Add reserved marinade and reduce by two thirds. Add stock and bring to a boil.

Cover and cook over low heat or in a 375-degree oven for 2 to 3 hours until tender.

Peel turnips, potatoes, celery root, and parsnips, and cut into large chunks. Put in a saucepan, cover with cold water, and add a generous pinch of salt. Cook until tender. Strain the vegetables and pass through a food mill or mash by hand. Stir in cream and butter. Season to taste with salt and pepper. Cover with foil, and keep warm alongside the stove.

When the duck is cooked, strain, reserving the sauce and vegetables. Pull the duck meat from the bones, and break into pieces. Place meat (and chopped duck skin, if desired) in a large bowl.

Add 1 tablespoon oil to a skillet and sauté the minced garlic and mushrooms until soft. Add the mushrooms to the duck, and fold in the diced vegetables and just enough sauce to cover. (If the sauce seems a little thin, add cornstarch dissolved in a little water, and heat the sauce until it's thickened enough to bind with the duck and vegetables.) Spoon into individual gratin dishes and spread the root purée over duck-and-vegetable mixture. Sprinkle with Gruyère, and bake for 30 to 35 minutes at 350 degrees. Serve hot with remaining sauce on the side.

Scott Swartz

RIALTO

PORTOBELLO NAPOLEON

12 small fresh plum tomatoes
Sea salt and freshly ground black pepper
1½ cups extra-virgin olive oil
1 sprig sage
1 sprig thyme
1 sprig rosemary
4 cloves garlic, sliced very thin
1 medium spaghetti squash
6 large portobello mushrooms, stems discarded
1 large zucchini
1 large yellow squash
2 pounds mustard greens
1 small white onion, minced
1½ cups basmati rice

Preheat the oven to 250 degrees.

Core and halve the tomatoes lengthwise. Set on a large baking sheet, season with salt, and roast in the oven for 4 hours. Remove to a bowl and marinate in olive oil, herbs, and garlic for at least 2 hours. (May be prepared several days ahead and left to marinate.)

Increase the temperature in the oven to 375 degrees.

Split and seed the spaghetti squash; set on a baking tray, cut side down, in ¼ inch of water; cover with foil; and bake for 1 hour or till tender. When it's cool, scrape out the inside with a fork (it should look like spaghetti). Discard skin.

Brush the top of each portobello with marinade oil, season with salt and pepper, and lay gill side down on a baking tray. Roast for 30 minutes at the same time as the squash. Set aside to cool.

Trim each end of the zucchini and yellow squash and cut lengthwise into ¼-inch-thick slices. Brush with 2 tablespoons of the marinade oil, and season with salt and pepper. Place on a cast-iron grill pan for 1 minute per side; or roast in the oven until soft while the spaghetti squash cooks, about 7 to 8 minutes.

Remove tough stems from mustard greens. Blanch in a large saucepan of boiling salted water for 1 minute. Drain, refresh in ice water, and drain again.

Heat 1 tablespoon marinade oil in a medium-size ovenproof saucepan, add onion, and sauté until translucent. Stir in the rice; when it's coated with oil, add 2 cups boiling water and stir frequently until liquid returns to a boil. Cover saucepan and place in oven. After 10 minutes, remove from the oven and allow to rest for 5 minutes. Uncover, and run a fork through the rice. If not using immediately, spread the rice on a baking sheet to cool. (Recipe may be prepared in advance up to this point and reheated and assembled in 20 to 25 minutes.)

Cut the portobello horizontally into 3 thin disks and arrange on a baking sheet with the grilled squash and drained tomatoes. Toss the spaghetti squash with 2 to 3 teaspoons of the tomato-marinade oil, and place on the same tray. Heat in a 350-degree oven for 7 to 8 minutes.

Sauté greens with 1 tablespoon tomato-marinade oil and garlic, and season with salt and pepper.

Lay a bed of spaghetti squash in the center of each plate, about the same diameter as the portobello. Surround with a border of rice. Lay a slice of portobello on top of the squash, followed by a folded slice of zucchini, a roasted tomato, a folded slice of yellow squash, and sautéed greens. Repeat the order, finishing with a portobello mushroom. Serve hot.

Jim Botsacos

MOLYVOS

LAMB YOUVETSI

1 cup extra virgin olive oil
2 lemons, juiced
6 tablespoons dried savory
¾ cup sliced garlic
1 teaspoon freshly ground black pepper
6 lamb shanks, about 1 pound each
Salt and freshly ground black pepper
½ cup olive oil
3 large onions, peeled and diced
½ teaspoon Aleppo-pepper flakes (available from Kalustyan's, 123 Lexington Avenue, near 28th Street, and Middle Eastern groceries)
1 quart red wine
32 ounces canned whole tomatoes packed in purée, crushed by hand
1½ quarts chicken stock (or low-sodium broth) plus extra if necessary
3 whole bay leaves
2 cinnamon sticks
1 pound orzo
Garnish: 2 tablespoons chopped parsley
½ cup coarsely grated kefalotiri or Parmigiano-Reggiano cheese

Combine 1 cup extra virgin olive oil, lemon juice, 4 tablespoons of the savory, sliced garlic, and black pepper in a large mixing bowl. Add the lamb shanks and stir until coated.

Transfer shanks and marinade to Ziploc bags, release air from bags, and seal. Marinate in the refrigerator overnight.

Remove lamb shanks from marinade, and pour the marinade into a bowl. Remove slices of garlic to a cutting board, chop, and reserve.

Preheat the oven to 375 degrees. Season the lamb shanks well with salt and pepper. Place a large 3-inch-deep ovenproof skillet over medium-high heat.

When it's hot, coat the bottom with ¼ cup olive oil. Add the shanks 2 or 3 at a time, turning until well browned on all sides. Remove, set aside on a platter, and repeat with remaining shanks.

Reduce the heat under the skillet to medium, and heat the remaining olive oil in the skillet. Add the onions and sauté until translucent, about 5 minutes. Add the reserved chopped garlic and cook for 1 minute more. Stir in remaining savory and Aleppo pepper, and return the lamb shanks to the pan. Pour the wine over them and scrape the pan to loosen any brown bits sticking to the bottom. Cook the shanks over medium heat, simmering, until the liquid has reduced by about half. Add the crushed tomatoes and their juices, stock, bay leaves, and cinnamon sticks; stir well and cover. Place in oven and cook for about 2½ to 3 hours or until fork tender.

Remove skillet from the oven. Place the shanks on a platter. If necessary, reduce the juices in the pan to about 1 quart over medium-high heat. Add the orzo, and stir to coat with the pan juices. Return the skillet to the oven, uncovered, and cook until most of the liquid has been absorbed, about 15 minutes.

Remove the skillet from the oven and check to see if there is a little liquid remaining (if not, add a few tablespoons of stock). Place the shanks on top of the orzo, return the skillet to the oven, and cook for 10 minutes more. Remove from the oven, and place a lamb shank on each plate with orzo and cooking juices, one per person. Sprinkle with chopped parsley and grated cheese.

Stephen Lyle

THE INDEPENDENT

ROAST CHICKEN WITH LEMON AND GARLIC

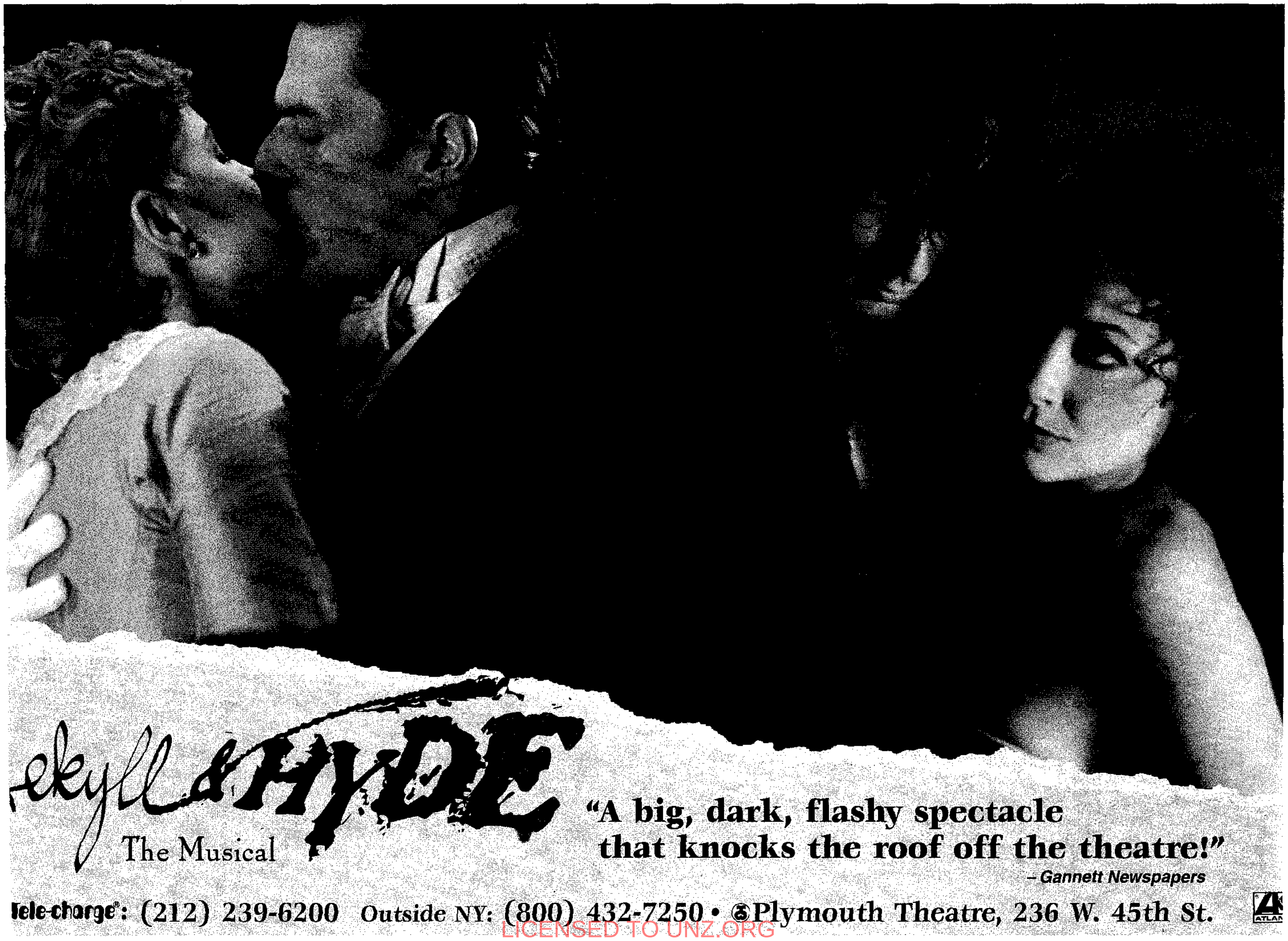
Marinade:
⅓ cup olive oil
4 to 6 cloves garlic, peeled
¼ Moroccan preserved lemon (available at Kalustyan's, 123 Lexington Avenue; ¼ regular lemon may be substituted)
2 tablespoons lemon juice
1 bay leaf
1 tablespoon soy sauce
1 teaspoon dried thyme
20 fennel seeds, toasted
1 tablespoon chili or ancho-chili powder
½ teaspoon ground black pepper
2 2½-pound chickens, each cut into 6 pieces (whole breast split, drumstick and thigh separated, back removed)
Salt and freshly ground black pepper
Optional sauce:
1½ cups chicken stock
2 to 3 tablespoons sweet butter
2 teaspoons lemon juice

Place all ingredients for the marinade into a blender, and blend until fairly fine. Pour the marinade into a Ziploc bag, add the chicken, and marinate for at least 4 hours or overnight in the refrigerator.

Preheat the oven to 500 degrees. (Make sure the oven is clean—otherwise it will smoke.)

Place a heavy shallow-sided roasting pan in the oven, and heat it until it's very hot. Remove the chicken parts from the bag, and season with salt. Arrange in the roasting pan skin-side-down and well spaced. Roast in the oven for about 20 minutes, turn the chicken pieces over, and cook for about 5 to 10 more minutes or until cooked through and brown but not burned.

Optional sauce: Remove the chicken from the pan, and pour off the fat. Add the chicken stock and deglaze the pan over medium-high heat, scraping and stir-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ring until the sauce is reduced to ½ cup. Whisk in the butter, and season to taste with salt, pepper, and lemon juice. Strain and spoon around chicken (don't pour it over the chicken, or the skin won't be crisp). Serve with buttery mashed potatoes and sautéed spinach.

John Schenk

CLEMENTINE

BUFFALO MAHIMAHI WITH COLLARD GREENS AND HUSH PUPPIES

6 ounces slab bacon, cut in ¼-inch dice
12 cloves garlic, sliced
1½ Spanish onions, diced
1 tablespoon cracked black pepper
¼ teaspoon red-pepper flakes
10 cups chicken stock
3 bunches (about 3 pounds) collard greens, washed and deveined
Salt and freshly ground black pepper
1 stick butter, melted
3 ounces Frank's Original hot sauce
6 6-ounce ¾-inch-thick mahimahi fillets
2 teaspoons olive oil

Preheat the oven to 450 degrees. In a large soup pot, brown and render the bacon. Remove the bacon and some of the fat, leaving 3 tablespoons. Increase the heat to high, add the sliced garlic, and sauté until it just starts to color. Reduce the heat to medium, add the diced onion, and sauté until just cooked. Return the bacon to the pot, and add the black pepper and red-pepper flakes. Add the chicken stock and 8 cups of water, and bring to a boil. Salt to taste (be aware of the large volume). Add the collard greens; bring to a steady simmer, and cook, covered, for 40 minutes or until the collard greens are tender but not mushy.

Meanwhile, make the batter for the hush puppies (recipe below).

Strain the collards through a colander, reserving all the liquid, and keep them warm.

Combine in a saucepan the melted butter and hot sauce, and keep warm.

Salt and pepper the mahimahi fillets. Heat the oil in a large nonstick ovenproof skillet and sauté the fillets on one side; turn the fillets over, place the skillet in the oven, and cook for about 5 minutes for ¾-inch-thick fillets.

While the mahimahi is roasting, heat the oil and make the hush puppies. When the fillets are cooked, place them in the butter and hot sauce, turn to coat, and let sit 30 seconds (if you want a stronger flavor, leave them in longer).

Pile ¾ cup of collard greens in the center of a soup plate. Place the mahimahi fillet on top of the collards, add enough of the reserved braising liquid to coat the

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bottom of the plate, and surround with 5 hush puppies.

HUSH PUPPIES

1½ cups white or yellow corn meal
½ cup all-purpose flour
½ teaspoon baking powder
½ teaspoon baking soda
2½ teaspoons white sugar
⅛ teaspoon cayenne pepper
1 tablespoon kosher salt
1¾ cups buttermilk
1 egg, beaten
½ cup cooked corn kernels (fresh or frozen)
1 quart canola oil for frying

Combine the dry ingredients in a large bowl, and beat in half of the buttermilk. Stir in the egg and corn kernels. Add remaining buttermilk and stir. Set aside to rest for at least 5 minutes.

Heat the oil to 400 degrees in a large shallow pan or wok. Drop a teaspoonful of batter at a time into the oil, taking care not to spatter. (The hush puppies should be about 1 inch in diameter.) Fry for 1½ minutes; turn them and repeat. Drain on paper towels and keep warm in the oven until ready to serve.

François Payard

PAYARD PATISSERIE & BISTRO

BANANA-APPLE TARTE TATIN

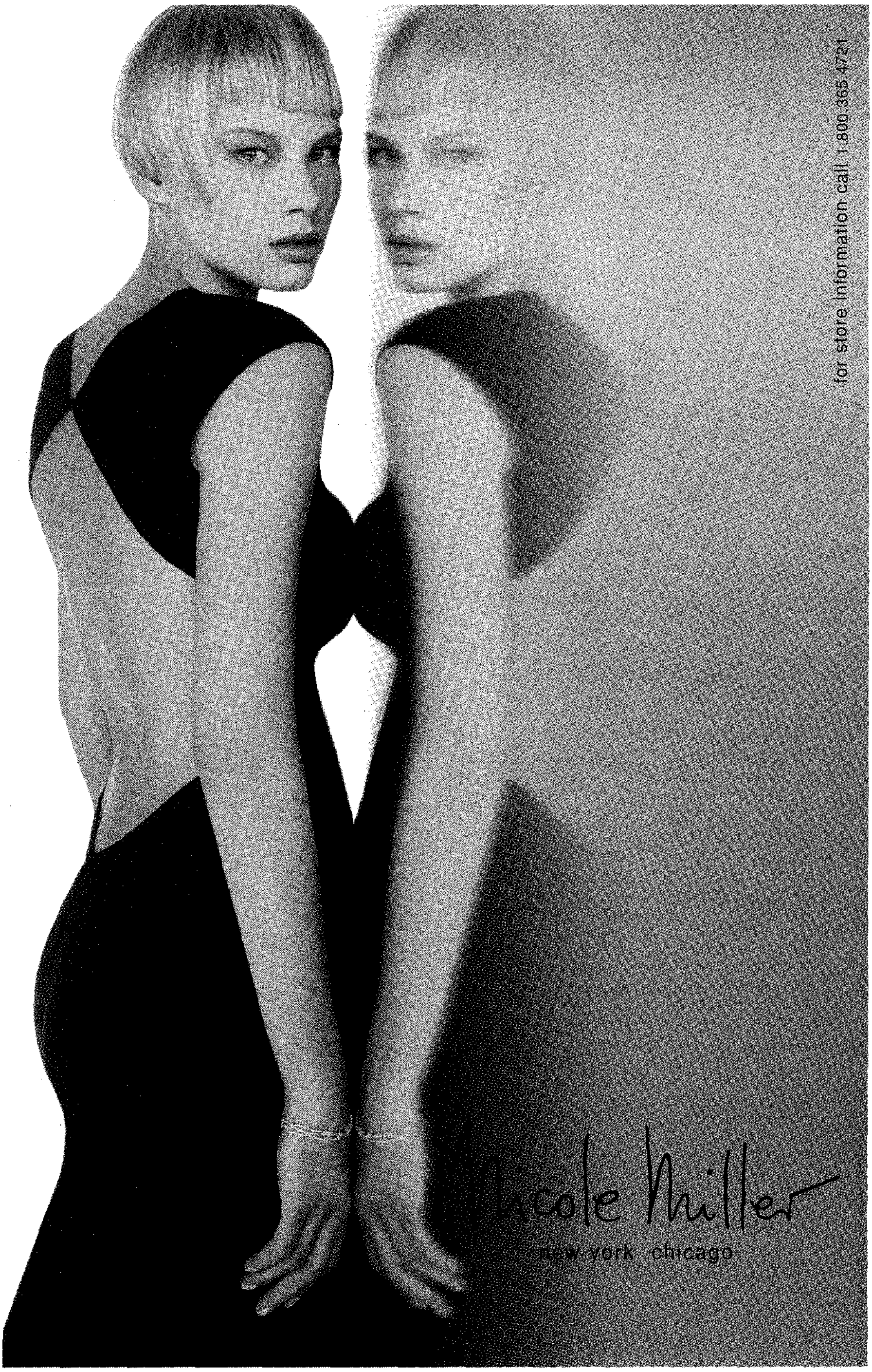
1 cup sugar
2 tablespoons butter
10 Granny Smith apples
4 ripe bananas
1 9-inch puff-pastry disk

Preheat the oven to 350 degrees.

Coat an 8-inch-diameter-by-3-inch-deep mold generously with cooking spray. Place the sugar in a saucepan, add 6 tablespoons water, and stir (avoid getting sugar on the sides of the pan). Put the pan over medium heat and allow it to boil until it turns golden. (Do not stir.) Immediately remove from the heat and stir in the butter. The mixture will foam up and may splatter. Pour ¼ inch of caramel into the mold, and let it sit for a few minutes to harden.

Meanwhile, peel and core the apples. Cut the bottom off each to make a flat base. Slice each into 10 equal wedges. Fill the mold tightly with the apples, packing them down. Place the mold on a cookie sheet, and bake in the oven for 55 minutes, rotating the pan after 25 minutes.

Remove the apples from the oven, place a flat plate or pan on top, and push the apples down into the mold. Blot up excess juice—leaving enough to fill the



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mold—with a paper towel.

Peel the bananas and slice them into ½-inch-thick rounds. Arrange them on top of the apples and push down into the mold again. Place the puff-pastry disk on top of the bananas. Bake for 40 minutes, rotating the pan after 20 minutes or until the pastry is golden and cooked. For the last 10 minutes of baking, place a lightweight sheet pan on top of the puff pastry to help flatten it into the mold.

Remove mold from the oven and press the pastry down again. Run a spatula around the inside of the pan to loosen the apples. Allow to cool to room temperature—do not unmold until cooled.

Place the mold over a high flame for a minute or two to melt the sugar. (Or heat the mold with a blowtorch for a moment.) Invert the tart onto a serving dish, taking care not to burn yourself, and serve with rum-raisin or vanilla ice cream.

Jacques Torres

LE CIRQUE 2000

INDIVIDUAL RASPBERRY SOUFFLÉS

Note: We have adapted the recipe slightly; in restaurant service, where the soufflé may be held for hours before baking, Chef Torres uses an Italian meringue made with the same ingredients as the one described below.

1 tablespoon butter, softened
1 cup plus 5 tablespoons granulated sugar
9 ounces (2 heaping cups) fresh raspberries
2 tablespoons Sure-Jell (pectin)
8 large egg whites
Powdered sugar for dusting

Preheat the oven to 400 degrees.

Coat the inside of 6 1-cup soufflé molds with softened butter. Sprinkle 1 tablespoon of the sugar into one of the molds and roll it around to coat, pouring excess into the next mold and repeating.

Place raspberries, ½ cup plus 2 tablespoons of the sugar, and Sure-Jell in a small saucepan, and whisk over medium-high heat until mixture boils. Boil for about 1 or 2 minutes until it thickens and the fruit breaks down. Keep mixture warm.

Meanwhile, place the egg whites in a large mixing bowl and whip with an electric mixer on low speed until foamy. Begin adding the remaining sugar, a little at a time. Increase the speed to high, continuing to add sugar, and whip the whites to stiff and shiny but not dry peaks.

Fold the warm raspberry mixture into the meringue in two additions until just combined (you may still see flecks of raspberry), being careful not to overmix or deflate the whites.

Using a rubber spatula, gently spoon the soufflé mixture into the molds, mounding them about 1 inch over the rim of the mold. The unbaked soufflés will hold at room temperature for about an hour before baking.

Place the molds on a baking sheet and place in the center of the oven with a clear space above. Bake until the soufflés rise and start to brown on top, about 10 to 12 minutes. Remove from the oven and dust the tops with powdered sugar. Serve immediately.

Note: If you prefer to make one large 8-inch (1½-quart) soufflé, it should be baked in a 375-degree oven for about 20 to 25 minutes.

Eric and Bruce Bromberg

BLUE RIBBON BAKERY & CAFE

CHOCOLATE BRUNO

5 ounces white chocolate, chopped
3 ounces graham crackers, finely crushed (just under 1 cup)
12 ounces semisweet chocolate, chopped
6 ounces (1½ sticks) unsalted butter, cubed
2 tablespoons fresh-brewed or strong instant espresso
5 eggs, separated
3 tablespoons white sugar
Cocoa powder for dusting

Note: Use only eggs from reliable sources, because they remain uncooked in the finished dessert.

Line a cookie sheet with parchment paper and place a 9-inch ring mold or cake pan, without its bottom, on the paper. Melt the white chocolate in a double boiler. Add graham crackers and mix together well. Spread the mixture evenly on the parchment inside the ring—do not let it go up the sides—and refrigerate.

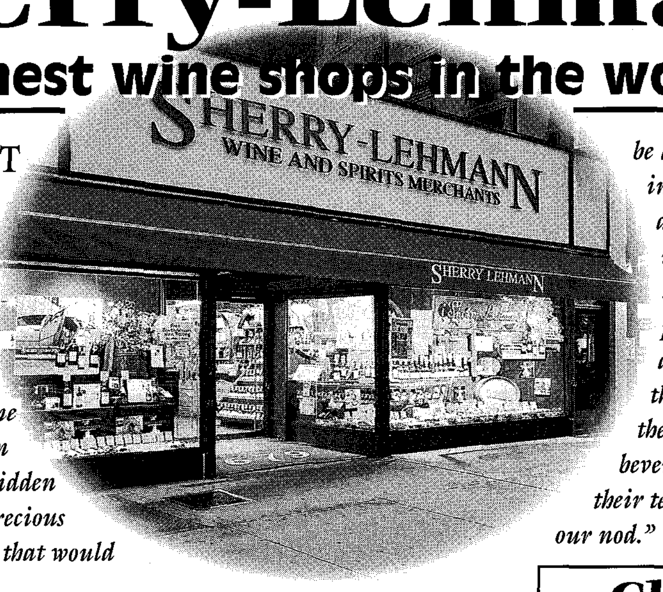
Melt the dark chocolate, butter, and espresso together in a double boiler. Remove from heat and let cool to lukewarm, then stir in the egg yolks until combined. Set aside.

In a large bowl, whisk the egg whites to soft peaks while slowly adding the sugar. Stir ⅓ of the egg whites into the chocolate mixture. Fold in the remaining ⅔ of the egg whites. Pour the chocolate batter into the chilled ring mold and tap the whole tray on the counter to level the batter. Refrigerate for at least 3 hours or overnight.

Dip a paring knife in hot water and run it around the inside of the ring mold to loosen the ring, and carefully slip it off the dessert. Dust the surface with cocoa powder. Cut into six wedges and serve immediately with ice cream and your favorite hot-fudge sauce.

Sherry-Lehmann

"One of the finest wine shops in the world" – Zagat Survey



BEST WINE MERCHANT

"Our Choice for the city's best wine shop is Sherry-Lehmann, the great emporium on Madison Avenue (at 61st St.). And that's hardly because we regularly belly up to the counter and order cases of Yquem for our sons to inherit when they come of age. Quite the contrary. We esteem Sherry-Lehmann precisely because hidden behind the intimidating array of precious bottles ... there lurks a friendly staff that would be as happy to sell you an inexpensive Oregon Pinot Noir, and teach you something about it, as they would to walk some swell through a big-ticket purchase. Sherry-Lehmann's all business, but they're aware that their business is ultimately the slightly silly one of peddling beverages. And that, along with their terrific selection, wins them our nod." -New York Press

GREAT UNSUNG HEROES OF BORDEAUX

These Unsung Heroes provide a great opportunity to sample the lesser-known wines of Bordeaux at modest cost. All are delicious to enjoy now with a bright future ahead.

	BOTTLE	CASE	
CHAT. CARONNE ST.-GEMME 1990 (Haut Medoc)	13.95	167.40	A Grand Cru Bourgeois Exceptionelle that was discovered for us by Baron Alexander von Essen. This is a classic blend of Cabernet Sauvignon, Merlot and Petit Verdot. *(7125)*
CHAT. CARSIN 1995 (Bordeaux)	9.49	113.88	Intense plummy character with a touch of vanillin oak. Soft, velvety structure makes this delicious. *(249)*
CHAT. GREYSAC 1994 (Medoc)	8.95	107.40	Greysac's high percentage of Merlot yields a harmonious and well-balanced claret. *(880)*
CHAT. MAISON-NEUVE 1995 (Montagne- St.-Emilion)	9.95	119.40	Situated on the plateau between St.-Emilion and Lalande de Pomerol, the superior vineyard soil produces a richly textured wine with soft, supple tannins. *(4018)*
CHAT. MAGNE FIGEAC 1995 (St.-Emilion)	12.95	155.40	This vineyard is situated on the gravel plateau just to the northwest of the ancient fortified town of Saint Emilion. Produced from older vines, this 1995 is very concentrated with a rich structure and great finesse. *(308)*
CHAT. MAYNE VIEIL 1995 (Fronsac)	8.95	107.40	Made from 90% Merlot and 10% Cabernet Franc this Fronsac is well structured with good concentration and elegant tannins. *(591)*
CHAT. PEYRAUD 1995 (Premieres Cotes de Blaye)	6.95	83.40	Round, rich cassis flavors and fine balance. *(635)*
CHAT. ROQUEFORT 1995 (Bordeaux)	7.49	89.88	The original Chateau Roquefort, located in the Entre-Deux-Mers district, dates back to the 13th century. This 1995 is crafted from 90% Merlot and 10% Cabernet Franc. *(347)*
CHAT. ROUSTAING 1995 (Bordeaux)	6.79	81.48	The rich clay and limestone soil of this Entre-Deux-Mers vineyard yields superb fruit with a predominance of red berry fruit and good concentration. *(439)*
CHAT. ROZIER 1995 (St.-Emilion)	13.50	162.00	Elegant with a high percentage of Merlot which gives this wine great subtlety and charm. *(358)*
CHAT. SEGONZAC 1995 (Prem. Cotes de Blaye)	9.49	113.88	Rich and very concentrated with berry and cassis flavors. *(486)*
VIEUX CHATEAU LANDON 1995 (Medoc)	13.95	167.40	A large proportion of Cabernet Sauvignon gives a classic structure to this wine. Aged in oak for a full year, this 1995 displays good body, intense cassis fruit and great harmony. *(583)*

Chateau Rozier
Saint-Emilion Grand Cru
Jean-Bernard SABY
MIS EN BOUTEILLE AU CHATEAU

UNSUNG HEROES SAMPLER
$121.95
TWELVE BOTTLES -
Consists of one bottle of each of the twelve Unsung Heroes shown here.
(6626)

Champagne Demoiselle Reserve Special of Lucas Carton

FROM ALAIN SENDERENS

ALAIN SENDERENS

Alain Senderens, the renowned chef of Paris' famed restaurant Lucas Carton, explains : "In 1993, when I met my good friend Paul-Francois Vranken, I asked him to create a special cuvée of Champagne that I would be proud to serve to the guests of Lucas Carton. After much research M. Vranken created **Champagne Demoiselle Reserve Special Lucas Carton.**

THE TASTE

It is a very dry Champagne that imparts a buttery flavor on the palate and it was created to be consumed with the cuisine of my beloved restaurant.

A LIMITED SHIPMENT

I am very pleased to know that a small quantity of this Champagne is being shipped to our good friends at the famed Sherry-Lehmann in New York City." *(1140)*

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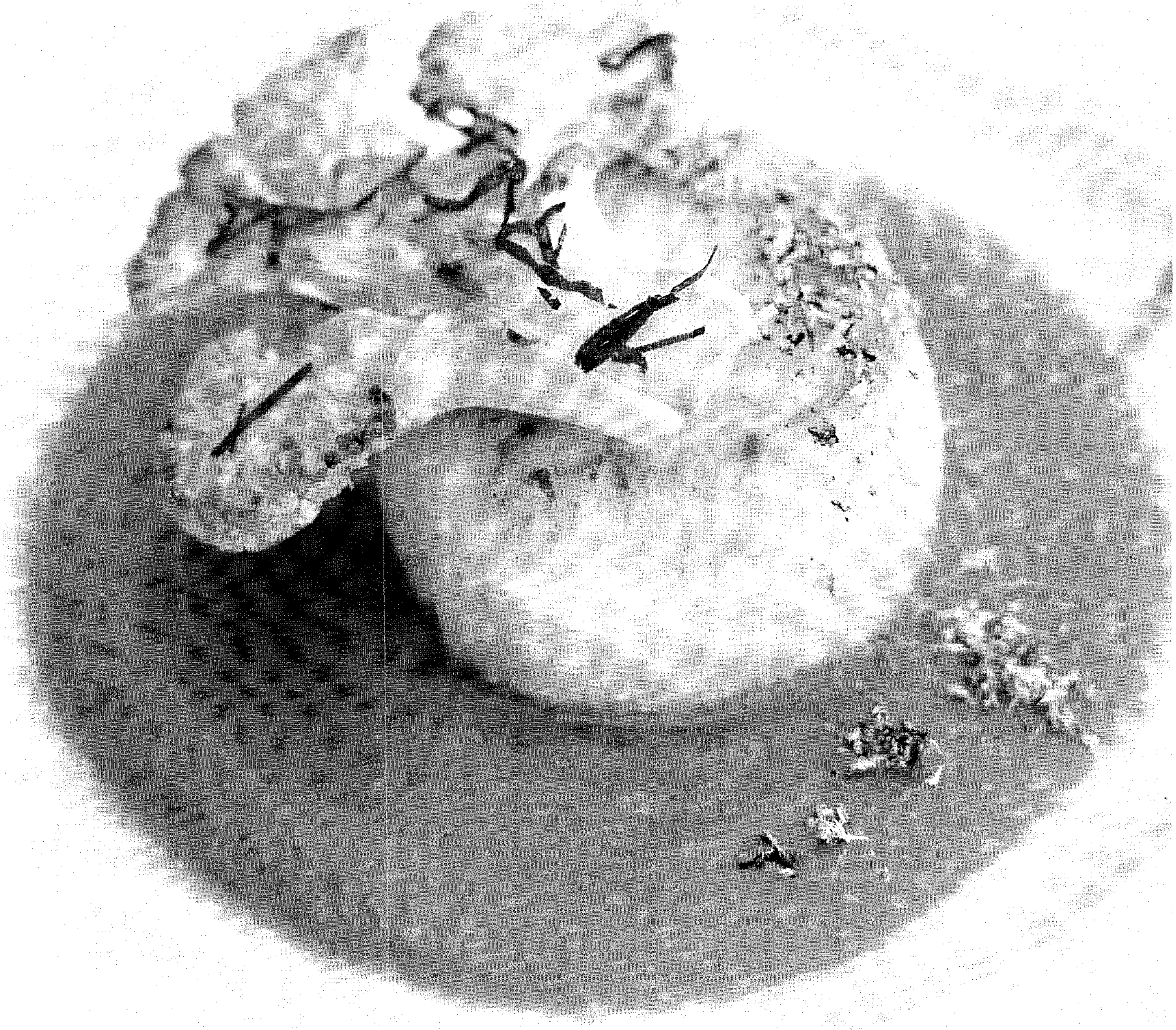
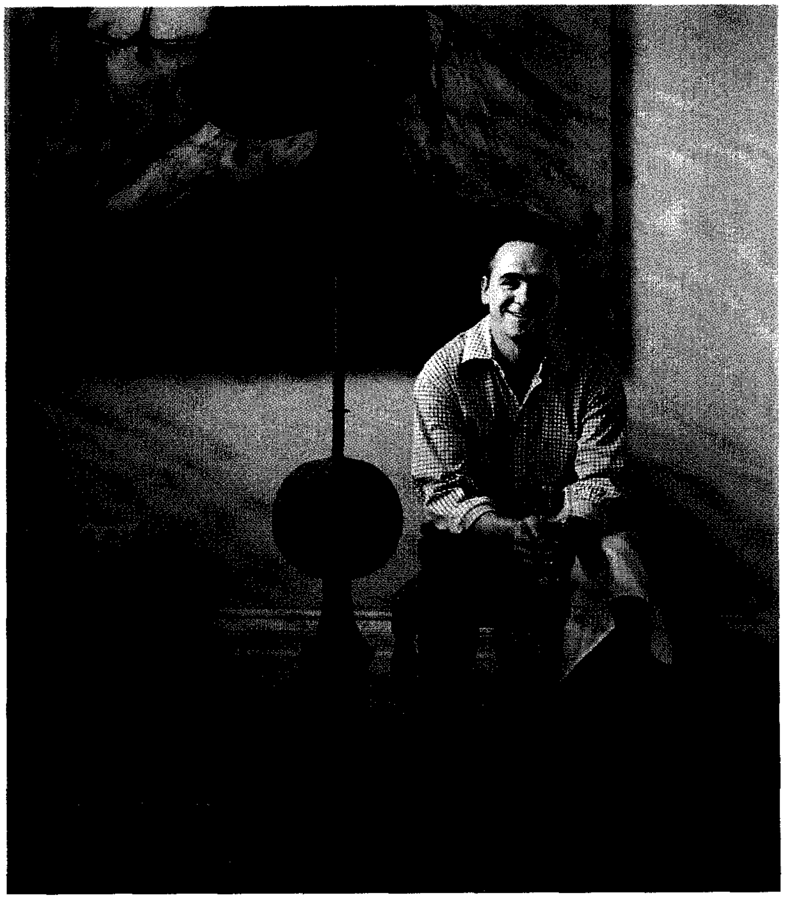


SHELLFISH DESIRE: Sautéed scallops with cauliflower in a caper-raisin emulsion.



the big easy

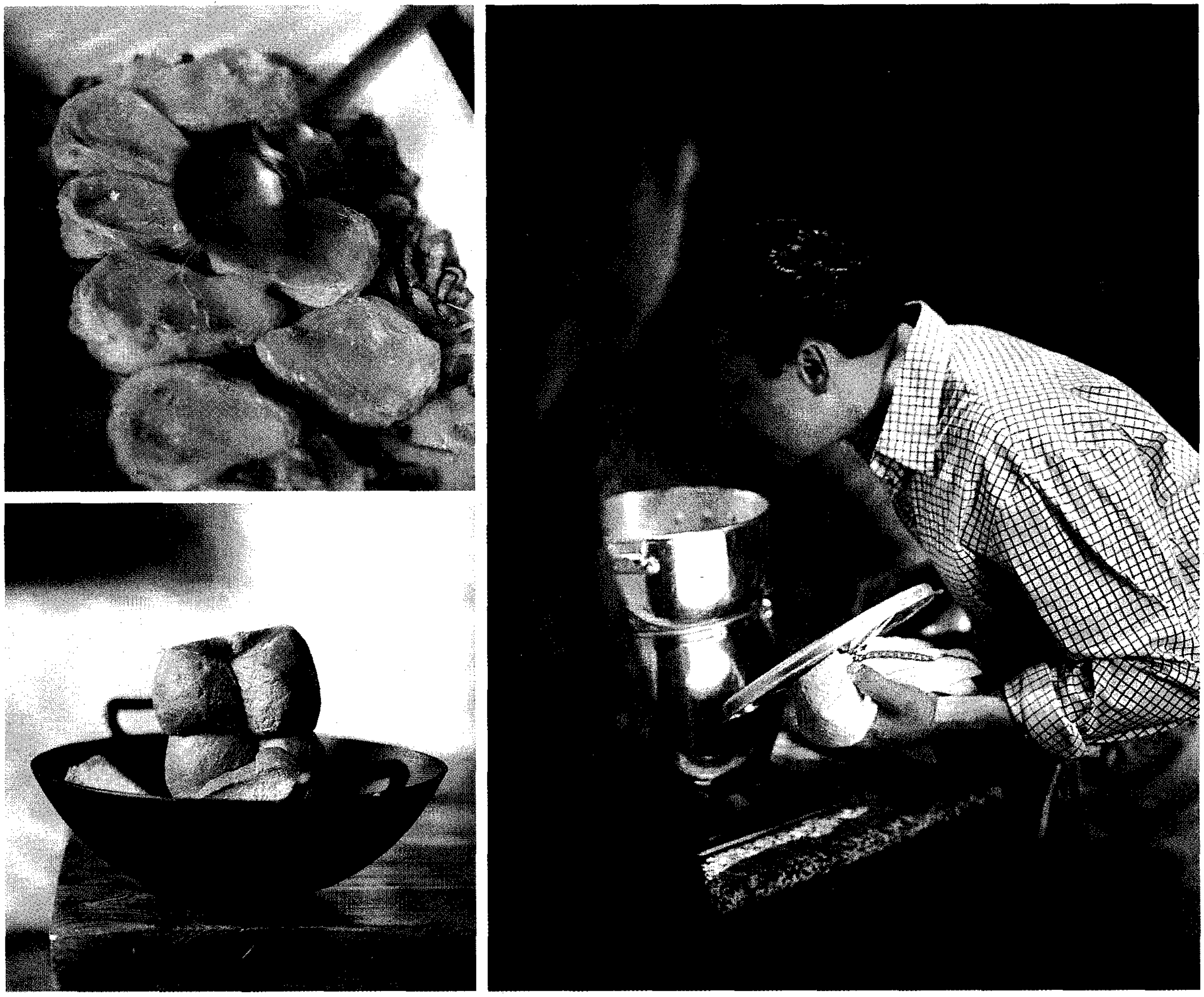
Restaurant food looks magnificently haute (but need not take years off your life to prepare). Just ask Jean-Georges Vongerichten.

Photographed by Quentin Bacon

Prop styling by Robyn Glaser.

DOING THINGS CHOP-CHOP: Clockwise from above left, Vongerichten in his walk-through kitchen; crushed peppercorns and pomegranate seeds; *père et fils* (Cédric, his 15-year-old).

FOUR-STAR CHEF JEAN-GEORGES VONGERICHTEN PRIDES HIMSELF ON HIS TALENT AS A SHORT-ORDER cook. Only instead of flipping burgers, he's searing venison and steaming mushrooms moments before they hit the tables at Jean Georges, his elegant new digs inside the Trump International Hotel and Tower. Vongerichten's a firm believer in the quick and easy—no Bouley-ish backflips in slo-mo here. "When you're younger, you try to show people how many ingredients you can put on the same plate—you want to show what you can do," says Vongerichten, who has learned to rein in his cheekier impulses. "I like to leave things more natural. Let them speak for themselves." ■ Brevity is the soul of this menu. You won't be setting off on a scavenger hunt with a long list of stuff to buy; Vongerichten keeps things pretty simple. Take the chanterelle salad—six principal ingredients and ready in an *un deux trois.* Vongerichten prefers the mushrooms steamed; to hear him talk, he's got it down to a science. "When you sauté chanterelles, you lose all the water," says Vongerichten. "Steaming seals the outside and keeps the shape, texture, and flavor intact. Only 20 percent of the volume is lost, as opposed to 50 percent when you're sautéing." ■ Still, as a charter



A QUICK STUDY: Clockwise from top left: Dried pears on a bed of bacon and onions; steaming the chanterelles; in a past life, the French toast was brioche.

member of the fryer's club—isn't every classically trained French chef?—Vongerichten knows when to wield the skillet. But he also knows when to leave the tub of butter in the fridge. Many of his recipes call for grapeseed oil, which is another way to beat the clock. "It can take the heat about 80 degrees higher before it smokes and has a neutral flavor," he says. "It's also good for you." He's struck an arrangement with Delicato Vineyards in California, where surplus seeds are sun-dried and squeezed especially for him. A simple grapeseed-oil sauté has a way of speedily caramelizing vegetables and intensifying flavor.

Vongerichten also isn't afraid of sweet-and-sour—his taste buds defected to Indochina long ago. Venison arrives with braised pear halves and a toss of pomegranate seeds. The curried-potato galettes are studded with currants. Scallops float in a light caper-raisin emulsion. Vongerichten remembers adhering to a more Gallic curriculum in the late eighties at Lafayette in midtown, where he enviously observed people hitting the neighborhood's Italian restaurants several times a week. That's when he resolved to refine his ways—poaching things in broths, forsaking heavy sauces in favor of infused oils and vinaigrettes. "People shouldn't need two days to digest the dinner," he says. Dessert is another issue entirely—French toast dunked in eggs and cream that's something like a custardy bread pudding.

Four Diners, Four Courses, Four Stars

Steamed-chanterelle salad

Scallops with caramelized cauliflower and a caper-raisin emulsion

Sautéed venison with pears and bacon

Curried-potato galette

Brioche "French toast" with sautéed apples and caramel sauce

Bottom left, wok by Galileo.

the recipes

Jean-Georges Vongerichten

JOJO, VONG, AND JEAN GEORGES

STEAMED-CHANTERELLE SALAD

4 cups of mixed yellow frisée and mâche greens or mesclun
Sea salt and freshly ground black pepper
4 cups small chanterelle mushrooms
3 tablespoons lemon juice
4 tablespoons grapeseed oil
1½ tablespoons minced shallot
2 tablespoons ½-inch-long chives

Toss the greens together in a large bowl, and season with salt and pepper.

Place the cleaned chanterelles in a steamer basket, cover, and steam for 3 to 4 minutes until they are tender.

Meanwhile, mix the lemon juice, oil, shallot, and chives together in a medium bowl. Add the hot mushrooms to the dressing and stir gently to coat. Season to taste with salt and pepper.

Divide and mound the greens on each plate and spoon a quarter of the hot mushrooms over each mound of greens. Spoon the remaining dressing from the chanterelles over the salad. Serve immediately while the mushrooms are still hot.

SCALLOPS WITH CAULIFLOWER AND CAPER-RAISIN EMULSION

½ cup golden raisins
½ cup capers
2 tablespoons butter
1 tablespoon sherry vinegar
¾ teaspoon freshly grated nutmeg
Sea salt and freshly ground black pepper
Pinch cayenne pepper
1 head cauliflower, each floret sliced ¼ inch thick lengthwise, making 24 slices
2 teaspoons chopped parsley
1 tablespoon grapeseed oil
12 large sea scallops, halved crosswise

Place the raisins, capers, 1 tablespoon of the butter, and ½ cup water in a saucepan. Bring to a simmer and cook until the raisins are plump, about 3 to 4 minutes. Pour into a blender with vinegar and ½ teaspoon of the nutmeg, season with salt and cayenne, and blend until smooth.

Heat remaining butter in a large nonstick skillet. Add cauliflower and sauté over medium heat until edges turn golden. Turn cauliflower and continue cooking until the slices are soft when pierced. Sprinkle with parsley, set aside, and keep warm.

Heat oil in another large nonstick skillet over a high flame. Season scallops with salt and pepper, and sauté for about 1½ minutes on each side until they color slightly.

Drizzle the hot caper-raisin emulsion over each plate and place 6 scallop halves on each. Top each scallop with a slice of cauliflower and sprinkle generously with the remaining nutmeg.

SAUTÉED VENISON WITH PEARS AND BACON

8 dried pear halves
4 ¼-inch-thick slices double-smoked bacon
2 tablespoons butter
1 medium onion, sliced
Sea salt and freshly ground black pepper
3 bay leaves
2 sprigs thyme
1 or 2 small red chilies, minced with seeds
2 cups chicken broth
8 3-to-3½-ounce venison medallions cut from the loin, about ¾ inch thick, cleaned and trimmed
2 tablespoons cracked Sichuan pepper
2 tablespoons grapeseed oil
Garnish: 2 teaspoons chopped parsley and 1½ tablespoons pomegranate seeds

The night before cooking, place the pears in a bowl and cover with water. (They need about 12 hours to fully rehydrate.)

Preheat the oven to 350 degrees.

Cut the bacon into ¼-inch-by-1-inch lardons, blanch for 1 minute in boiling water, and drain. Heat 1 tablespoon butter in a nonstick skillet over medium heat. Add onions, bacon, and a pinch of salt, and sweat until onions are golden, about 5 to 10 minutes, stirring. Remove to a 10-by-12-by-2½-inch dish. Add bay leaves, thyme, and chilies, and toss the mixture together. Cover with the drained pear halves. Add the broth and season lightly with salt. Bake for 30 minutes.

Remove from the oven and place under the broiler for a few minutes until the pears are just golden brown. Keep warm. (May be prepared in advance.)

Season the venison with salt and Sichuan pepper. Heat oil and remaining butter in a large cast-iron skillet over high heat. Add venison and sear for about 2 minutes per side (for medium rare).

Arrange 2 pear halves in a V and place a quarter of the onion-lardon mixture to one side on the plate. Place the venison medallions on the other side. Serve with curried currant-potato galette and garnish with parsley and pomegranate seeds.

CURRIED CURRANT-POTATO GALETTE

1 pound Yukon Gold potatoes, unpeeled
Sea salt and freshly ground black pepper
½ cup plus 1 tablespoon flour
3 tablespoons butter plus 1 tablespoon melted butter
1½ teaspoons curry powder
¼ cup dried currants
½ teaspoon cumin seed
1 tablespoon grapeseed oil

Place potatoes in a saucepan, cover with water, add ½ teaspoon salt, and boil until tender. Drain and let cool. Peel potatoes and mash in a bowl. Add flour, 3 tablespoons butter, curry powder, and currants, and combine. Season with salt and pepper.

Place the potato mixture between two sheets of parchment and roll ¾ inch thick. Form galettes with a 1½-inch-diameter cookie cutter. Place on a cookie sheet and refrigerate until needed.

Brush one side of each galette with melted butter and sprinkle with cumin. Heat the oil in a large nonstick skillet over medium-low heat, and sauté the galettes until golden on each side. (May be kept warm in the oven until ready to serve.)

BRIOCHE FRENCH TOAST WITH APPLES AND CARAMEL SAUCE

2 egg yolks
9 tablespoons plus 1 teaspoon sugar
1¼ cups heavy cream
3 tablespoons dark rum
2 1-inch-thick slices brioche, halved lengthwise
4 tablespoons butter
2 Granny Smith apples, peeled, cored, and cut into 10 slices per apple

Mix together the yolks and 4 tablespoons sugar in a shallow bowl. Whisk in 1 cup of the cream and the rum. Place the brioche slices in the cream mixture for about 10 minutes, turning occasionally, until the brioche absorbs all the liquid. (It will feel like a wet sponge.)

Melt 1 tablespoon butter with remaining sugar in a small saucepan over medium heat, shaking the pan occasionally. When the mixture turns brown, carefully add ¼ cup cream. Reduce heat and cook until mixture thickens. Keep warm until ready to serve. (May be prepared in advance.)

Melt 1½ tablespoons butter in a nonstick skillet. Arrange the apples in a circle and sauté over high heat until golden on all sides and soft in the center. Keep warm in the oven until ready to assemble.

Heat 1½ tablespoons butter in a nonstick sauté pan over high heat, add the brioche slices (carefully—they will be delicate), reduce heat to medium, and sauté until golden on each side. (May be prepared in advance and kept warm in the oven.)

Place a brioche slice on each plate, top with 5 apple slices, and drizzle caramel sauce over the top.

IT'S A TOSS-UP: The chanterelle salad with a grapeseed vinaigrette.

A CURRANT AFFAIR: Curried potato galettes.

MASTER OF THE GAME: Sichuan-peppercorn-coated venison.

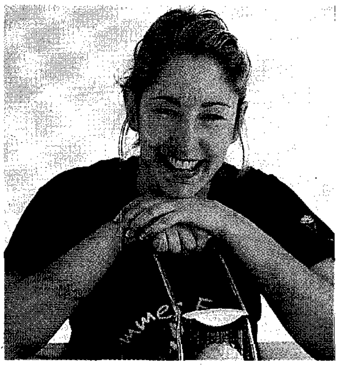
HIS BREAD AND BUTTER: Rum-spiked French toast for dessert.

Top left, plate by Takashimaya. Top right, napkin by Takashimaya. Bottom left, plate and flatware by Takashimaya. Bottom right, fork by Georg Jensen; plate by Shi.

big dippers

In Brussels, pommes frites are smothered in mayo (hold the ketchup). Now they're pulling crowds in the East Village. But you can save yourself the trip and fry up a batch at home.

Photographed by Ann Stratton



THE TOWN FRYER Suzanne Levinson, the tubermensch behind the East Village's Pommes Frites.

PRETZELS, CHESTNUTS, AND SOGGY SABRETTS ARE THIS CITY'S official street food. But in Belgium, the Netherlands, and, of late, the East Village, people fork over their change for a fistful of frites. There's been a line outside the Pommes Frites storefront ever since it opened on Second Avenue in January. "We close at 1 A.M. on the weekends, and sometimes there are 30 people at the door," says owner Suzanne Levinson, who's about to spawn franchises. Levinson freely admits she's not much of a cook: "I can't do much of anything except play tennis." She found out about the fries when she was working for a tour operator, hopscotching around Europe. Such was her affinity for the specialty spuds that she quit her job and found a counter-lady in Amsterdam who revealed the particulars of the hot-oil treatment in the course of a three-day apprenticeship. Here, Levinson has adapted her recipe so a home cook can produce a reasonable frites facsimile with a Dazey deep-fat fryer ($29.98) and a Coupe-Frites machine ($8.98) from Zabar's. McDonald's fries look stringy and deflated next to this thicket of golden fingers, fried *twice* so they're crisp enough to drag through dipping sauces. Not surprisingly, a few would-be competitors are circling. "I instantly know when they're here, to the point that I'm paranoid," says Levinson. "It's the people who ask lots of questions about things like the frying temperatures. They're not even subtle. They take notes and snap pictures."

Food styling by Kevin Crafts. Prop styling by Robyn Glaser.

step by step

SERVES 6.

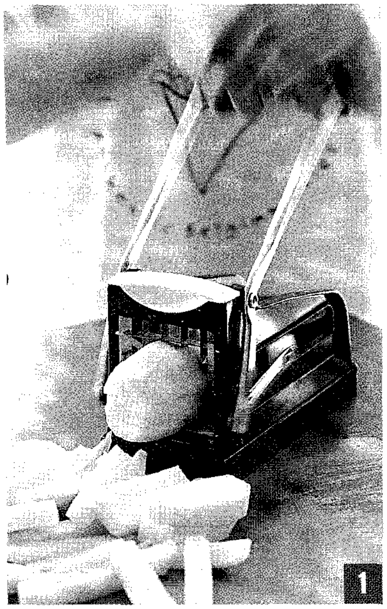
6 Yukon Gold or Idaho (russet) potatoes, about 4½ inches long
2 quarts peanut oil (Crisco or a pure vegetable oil may be used)
Salt

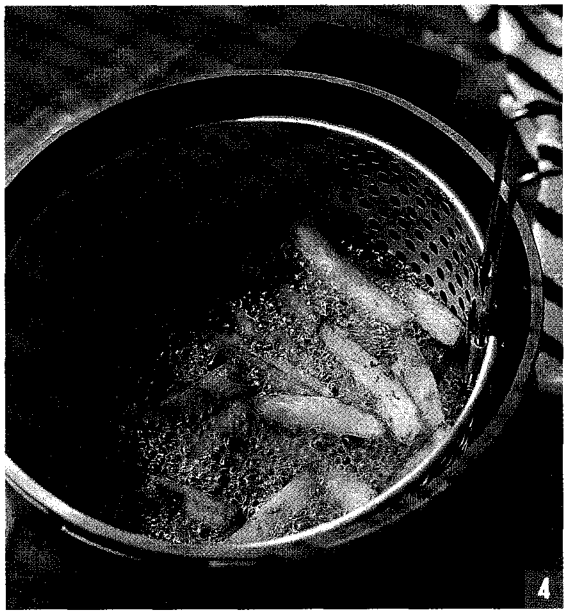
1 Peel the potatoes, trim ends flat, and push through a French-fry cutter; or, using a sharp knife, slice them ½ inch thick, then stack the slices and cut lengthwise into ½-inch strips. Place the potatoes in a colander and rinse under cold water to remove the starch. Dry with paper towels to avoid splattering. (If you are making many fries, keep the slices in cold water so they don't brown, then dry them just before frying.)

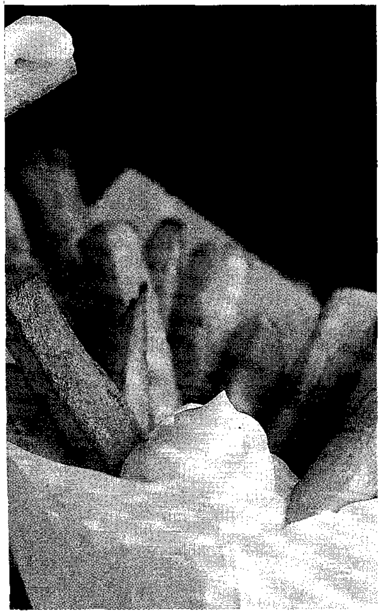
2 Half-fill the fryer with oil, and heat to 325 degrees. A deep-fat fryer will give the best results, because it holds a constant temperature; but a heavy pot, a thermometer, and a slotted spoon can be substituted. Cover the bottom of the basket with one layer of potato slices—don't pile it full. (Never cook more than one variety of potatoes together, as they cook at different rates.) Fry for 5 to 6 minutes, stirring with a fork and shaking the basket occasionally to avoid sticking. They should turn pale with a hint of gold.

3 Remove the basket from the oil, toss the potatoes in a bowl lined with paper towels, and set aside to cool for up to several hours.

4 Increase the temperature of the oil to 375 degrees for the second fry. Cover the bottom of the basket with the cooked potatoes, and return to the oil for 2 minutes for their "surprise," stirring the basket occasionally until the outer coating of the fries is crisp and golden brown. Shake the fries into a colander over paper towels, salt, and toss to coat and drain. If the potatoes make a crashing sound in the colander, they're properly cooked.







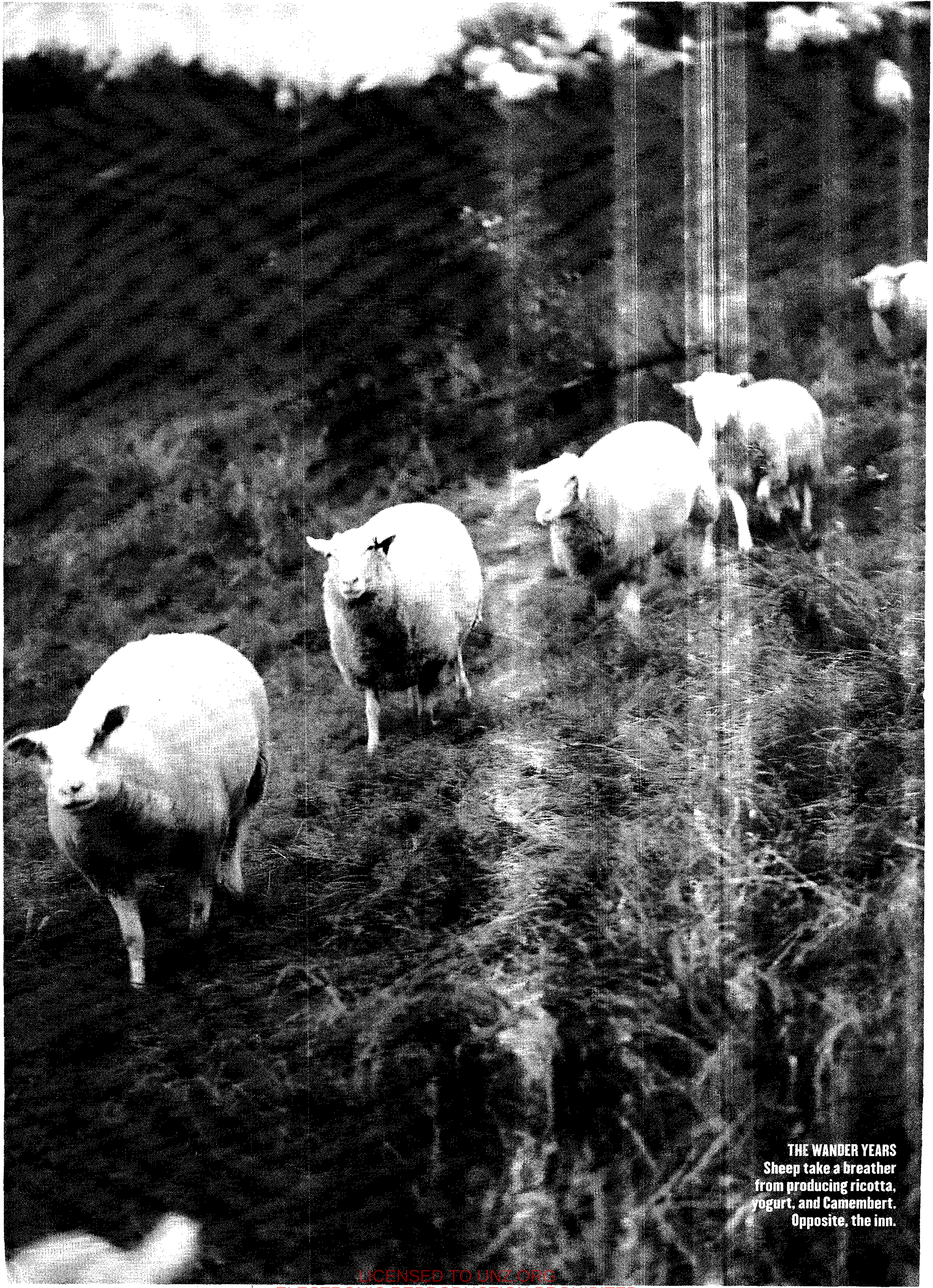
Sauces for Pommes Frites

ESPECIAL SAUCE: ½ cup ketchup plus ½ cup mayonnaise barely mixed together and sprinkled with 2 tablespoons chopped Vidalia onions.

GARLIC MAYONNAISE: 3 tablespoons mayonnaise mixed with ½ teaspoon freshly crushed garlic.

PESTO MAYONNAISE: 3 tablespoons mayonnaise mixed with 1½ teaspoons pesto.

More of Suzanne Levinson's suggestions: Malt vinegar ■ Honey mustard ■ Mayonnaise ■ Russian dressing ■ Parmigiano-peppercorn dressing ■ Chunky blue cheese or any salad dressing ■ Almost any spread mixed with mayonnaise—try experimenting with chopped sun-dried tomatoes, tapenade, curry, or wasabi.



THE WANDER YEARS
Sheep take a breather from producing ricotta, yogurt, and Camembert. Opposite, the inn.

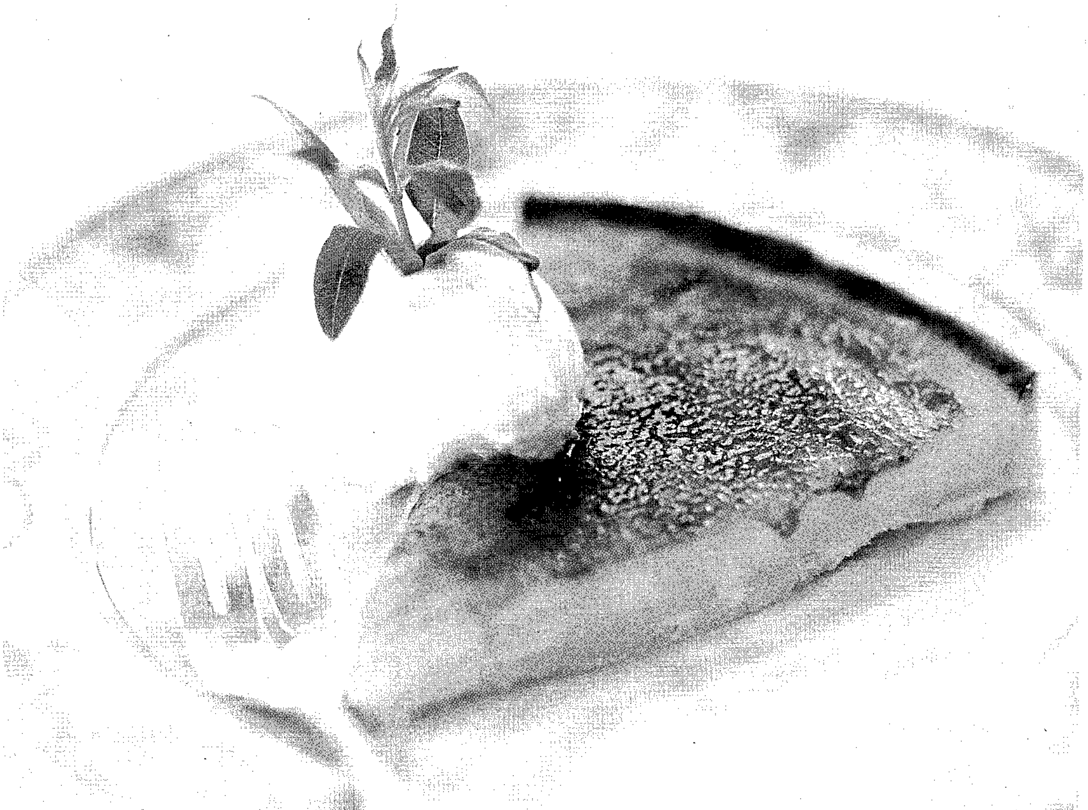
on the lamb

At this Columbia County inn, have dinner in Arcadian surroundings and spend the night. You won't be counting sheep in your four-poster bed, but you may spot a few in the 500-acre backyard.

Photographed by Jonelle Weaver

FROM THE DAY HE WON A 4-H CLUB RIBBON WHEN HE WAS 10, Tom Clark knew that he wanted to raise sheep. But investment banking seemed far more lucrative than a career as a shepherd. It wasn't until years later that Clark and his wife, Nancy, decided to buy a sprawling parcel of land in the Hudson Valley big enough for 1,000 Friesland-Finn-Dorset crosses who'd roam just about anywhere for a nice hank of grass. With the acreage came a 200-year-old Georgian-style manor house, and these two Cornellians immediately recognized its potential as a country-house getaway for city slickers whose knees knock at the sight of a fireplace in their bedroom. And haute grazing downstairs. Chef Melissa Kelly—a former apostle of Chez Panisse's Alice Waters—uses as much as she can from the farm at the Old Chatham Sheepherding Company Inn, like sheep's cheese in the omelettes. There's an on-site dairy, and a creamery on the way; Dean & DeLuca, Balducci's, and Fairway are already customers. The lamb in Kelly's Tunisian-style couscous comes from the flocks out back, tended by a shepherd with a crook and a border collie named Mickey. The Clarks found themselves calling in a llama-for-hire to keep the local coyotes from visiting; two have now been purchased to keep the peace. The sheep aren't shy about expressing their gratitude. "We had a couple getting married here, so we arranged to have the sheep in the field directly behind the wedding," says Clark. "Then the minister came to the part about anybody objecting to the marriage. The crowd fell completely silent. The sheep, on the other hand, gave their two cents."

FOOD CHAIN
Clockwise from top: The caramelized lemon tart, topped with whipped cream; chef Melissa Kelly, gathering the evening's vegetables in her garden; Tunisian-style lamb couscous, served in a baked acorn squash.



Dinner at the Inn

(SERVES EIGHT)
Shaved-fennel salad with blood oranges and olives

Tunisian-style lamb couscous with harissa

Caramelized lemon tart

Brunch

(SERVES TWO)
Farmer's omelette

GRAZE INN Clockwise from bottom: One of the four dining rooms, painted with murals of local pastimes, like beagling and fox hunting; the "Cotswolds" bedroom (no two are the same); co-owner Nancy Clark dandles a two-day-old lamb.

the recipes

Each recipe serves 8 unless noted.

Melissa Kelly

OLD CHATHAM SHEEPHERDING CO. INN

SHAVED-FENNEL SALAD

Vinaigrette:
- 2 small shallots, minced
- ½ cup fresh orange juice and pulp
- 2 tablespoons red-wine vinegar
- Salt and freshly ground black pepper
- 6 tablespoons extra-virgin olive oil
- 1½ teaspoons chopped fresh tarragon
- 1½ teaspoons chopped fresh chives

Salad:
- 3 oranges, preferably blood oranges
- 1 head Belgian endive
- 2 medium fennel bulbs, trimmed, green feathery leaves reserved
- 1 medium red onion, thinly sliced
- ¼ cup pitted and coarsely chopped oil-cured black olives
- ½ cup toasted walnut halves

Vinaigrette: Combine in a medium bowl the shallots, orange juice and pulp, vinegar, salt, and pepper. Set aside for 15 minutes to macerate. Whisk in the oil, tarragon, and chives.

Salad: Cut the top and bottom from each orange and the skin and pith from the sides. Slice the oranges into wheels about ⅛ inch thick.

Just before serving, cut off the stem of the endive and separate the leaves from the core, slice the leaves lengthwise into a thin julienne, and put in a large bowl. Shave the fennel very thin, using a mandoline or a knife. Add the fennel, orange slices, onion, olives, and vinaigrette to the endive, and toss together. Arrange on chilled plates and garnish with green fennel leaves and toasted walnuts.

TUNISIAN-STYLE LAMB COUSCOUS

- 2 dried ancho chilies
- 2 dried pasilla chilies
- 4 pounds boneless lamb shoulder, cut into 1½-inch cubes
- Salt and freshly ground black pepper
- ¼ cup vegetable oil
- 2 onions, diced
- 4 cloves garlic, minced
- ½ teaspoon caraway seeds, toasted and ground
- ½ teaspoon turmeric
- ½ teaspoon paprika
- 1 teaspoon cumin, toasted and ground
- ½ to 1 teaspoon cayenne pepper, to taste
- 4 large carrots, peeled and cut into ½-inch dice
- 1 large butternut squash, peeled, seeded, and cut into ½-inch dice
- 3 cinnamon sticks
- 1 bunch cilantro, half chopped
- 3 tablespoons flour
- 15-ounce can crushed tomatoes
- 2 quarts lamb or beef stock

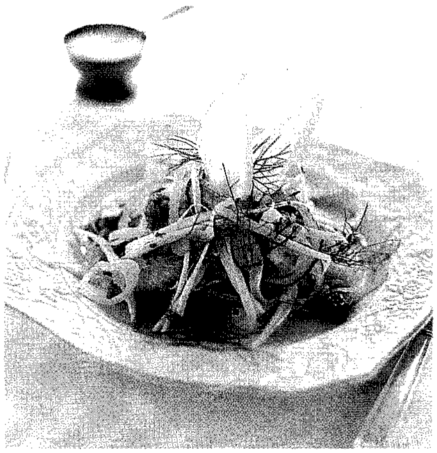
Preheat oven to 400 degrees. Toast ancho and pasilla chilies on a baking sheet for 1 minute. Set aside to cool. Remove seeds and crumble chilies between fingertips.

Season lamb with salt and pepper. Heat the oil in a large casserole, add lamb to half cover the bottom (do not overcrowd), and sear until brown on all sides. Remove and repeat with remaining lamb. Add the onions to the casserole and cook until translucent; add garlic, and cook for 2 minutes. Stir in the caraway, turmeric, paprika, cumin, and cayenne. Season with salt and pepper, and cook for 2 minutes or until the spices become aromatic. Add carrots, squash, ancho and pastilla chilies, cinnamon, and chopped cilantro, and cook for a few more minutes. Stir in flour and cook until it's absorbed by the pan juices. Add tomatoes, stock, and lamb, bring to a boil, reduce heat, and simmer gently for about 1 hour or until meat is tender. Serve with couscous pilaf, harissa, and whole sprigs of cilantro.

COUSCOUS PILAF

- 2 cups couscous
- 3 tablespoons olive oil
- ½ cup currants
- ½ cup golden raisins
- 1 bunch scallions, sliced on the diagonal
- 1 to 2 jalapeño peppers, depending on strength, seeded and minced
- Salt and freshly ground black pepper
- 2 teaspoons turmeric

TRUE TO FARM **The omelette uses sheep's-milk cheese, leeks, and potatoes.**



THE FANCIEST ENDIVE **Mediterranean-inspired shaved-fennel salad with blood oranges.**

Put the couscous, oil, currants, raisins, scallions, and jalapeño in a large bowl. Bring 4 cups water to a boil in a large saucepan with 1 teaspoon salt and 2 teaspoon turmeric. Pour the water over the couscous and set aside for 15 minutes. Fluff with a fork, and season to taste with salt and pepper.

HARISSA

- 3 ancho chilies
- 1½ pasilla chilies
- 1 fresh Anaheim chili, roasted and peeled
- 1½ large red bell peppers, roasted and peeled
- 2 cloves garlic
- ½ cup olive oil
- Salt

Preheat the oven to 400 degrees. Toast the ancho and pasilla chilies for 1 minute in the oven, and soak in a bowl of hot water for 10 minutes. Add the chilies, red bell pepper, and garlic to a processor and purée. Drizzle in just enough oil until a smooth paste forms. Season with salt.

CARAMELIZED LEMON TART

Pastry:
- ¾ cup unsalted butter, cold and cubed
- 2 cups all-purpose flour
- 5 tablespoons granulated sugar
- Pinch salt
- 1 egg
- 1 egg yolk

Lemon-curd filling:
- 8 eggs plus 2 yolks
- 2 cups granulated sugar
- 1 cup fresh lemon juice
- 3 large lemons, zested
- 12 ounces unsalted butter, cubed
- ½ cup superfine sugar (if unavailable,

granulated sugar run through the food processor will work)

Pastry: Put the butter in the bowl of a mixer fitted with a paddle attachment. Sift flour, sugar, and salt together, and add to butter. Mix on low speed for 2 minutes until crumbly. Add egg and yolk, and mix until dough holds together and is thoroughly combined. Wrap the dough in plastic and chill in the refrigerator for at least 1 hour. (May be made up to 2 weeks in advance and frozen, or 2 days ahead and refrigerated.)

Press the dough into a 9- or 10-inch fluted tart pan with a removable bottom. Chill for at least one hour.

Preheat the oven to 400 degrees.

Line the dough with foil, and cover the bottom with pie weights. Bake for 10 to 12 minutes or until crust is set and edges are very lightly browned. Remove the foil and weights and bake for an additional 8 to 10 minutes or until pastry is golden. Cool on wire rack.

Filling: Place the whole eggs and yolks in a nonreactive saucepan and whisk to combine. Add the sugar and continue whisking. Add the juice and zest, and mix well. Put the saucepan over medium-low heat, and whisk in all the butter; continue whisking as mixture thickens, occasionally scraping the sides and bottom of the pan with a spatula to stop the curd from sticking. When the curd just comes to a low boil, immediately remove from the heat. Strain through a fine sieve into a bowl. Pour filling into the pastry shell. (Any filling left over will keep in the refrigerator for a week and can be served with toast or muffins.) Refrigerate for at least 4 hours or up to 24 hours.

Sprinkle tart generously with superfine sugar and place under a preheated broiler until caramelized.

FARMER'S OMELETTE

Serves two.

3 small new potatoes, unpeeled, cut into ½-inch dice
1½ tablespoons butter
Salt and freshly ground black pepper
4 eggs
1 large leek, washed, dark-green part discarded, sliced thin
3 tablespoons fresh sheep's-milk cheese

Boil the potatoes in salted water for about 5 minutes and drain. Melt 1½ teaspoons butter in a nonstick skillet, add the potatoes, season with salt and pepper, and sauté until cooked. Keep warm.

Beat the eggs in a bowl and season with salt and pepper. Heat the remaining butter in a medium nonstick skillet, add the leeks, and cook over medium heat until soft. Add the eggs and stir until soft but starting to set. Add cheese and potatoes. Fold the omelette in half and roll onto a plate. Serve immediately.

STAND AND DELIVER Old Chatham exports its yogurt and cheeses—such as these two-pound sheep-and-cow's-milk Camemberts—to the Union Square Greenmarket every Friday.

Photograph by Jacqueline Hopkins.

worth the detour

THE OLD CHATHAM SHEEPHERDING Company Inn's 500 acres are great for cross-country skiing, biking, hiking . . . but there's more to northern Columbia County. Some suggestions from Nancy and Tom Clark (be sure to call ahead for information about dates and times):

- Cross the street to the **Shaker Museum and Library** (518-794-9100), founded by John S. Williams.
- Head over the mountain to **Hancock Shaker Village** (800-817-1137) in Pittsfield, Massachusetts, to see the Round Stone Barn.
- Take your checkbook south to **Hudson**. Sixty antiques stores, including **A. Sutter Antiques** (518-822-0729) and **Vincent Mulford** (518-828-5489), specialize in period furniture and decorative arts.
- Stick close to home with the slightly funkier **Chatham Antique Center** (518-392-6303) and **Yesteryears** (518-392-3949), or **Willard Vine Clerk**'s famous antiques shop (518-766-4650) in nearby **Malden Bridge.**
- Visit the **American Museum of Firefighting** (518-828-7695), on 122 landscaped acres in Hudson.
- Head south to **Olana** (518-828-0135), the nineteenth-century home of painter Frederic Edwin Church. Views, and 250 acres.
- Descend on the **Norman Rockwell Museum** in Stockbridge, Massachusetts (413-298-4100).
- Ski at one of the five small family-oriented areas within 45 minutes of the inn: **Catamount, Jiminy Peak, Bousquet, Butternut,** and **Brodie.**
- During the summer, tune in to the proceedings at **Tanglewood** in Lenox, Massachusetts.

(You can reach the Old Chatham Sheepherding Company Inn at 518-794-9774.)

tray chic

Having a party that's a little more than a get-together but less than a blowout? You might want somebody else to futz with the food. Here, eleven splendid spreads that are ready-to-go.

Photographed by Richard Pierce

GIVING A SMALL BUT SWANKY COCKTAIL PARTY FOR THE HOLIDAYS DOESN'T NECESSARILY REQUIRE a SWAT team of waiters in tuxes crawling all over the house at prohibitive expense. Some of the best chefs, caterers, and gourmet shops in town now deliver their sophisticated takes on skewered chicken and crudités. *New York* issued an invitation to a taste test, and many RSVP'd. In this hailstorm of canapés, only a few establishments stood out. Three—Bobby Flay, new-bakery-on-the-block Payard, and the Vinegar Factory—tied for first place with, respectively, a chili-strewn southwestern spread, French finger food, and a signature Eli Zabar extravaganza. But all the noshes on this list passed with high marks. ■ The prices that follow (excluding tax unless indicated) are based on a party for ten. And as oven space tends to be a relatively finite thing in New York—how many of us have two of them?—each spread has only a few items requiring heating.

1. Bobby Flay Catering *195 Hudson Street, between Vestry and Desbrosses Streets (965-1729).* If you like Mesa Grill's unerringly original southwestern food, you should see how chef Bobby Flay's crew spins the simple hors d'oeuvre. This spicy smorgasbord comes attractively arranged in several rustic baskets festooned with corn husks and fresh herbs: 15 Yucatán-style marinated chicken skewers with a zippy tangerine-cascabel glaze; 15 wild-rice-and-roasted-corn pancakes wrapped around tequila-cured salmon with mango-serrano crème fraîche; 15 garlic croutons topped with roasted wild mushrooms and goat cheese and drizzled with fragrant white-truffle oil; 15 skewered Rioja-glazed lamb tenderloins with roasted shallots; 15 piquillo peppers stuffed with tuna tartare drizzled with lemon-chive oil on ancho-chili crostini; 20 thin slices each of manchego cheese and serrano ham. Also: 1 pint marinated olives; 1 pint each sweet pineapple-tomatillo salsa and smoked-tomato salsa; blue and yellow corn chips; 15 corn muffins; and 25 spicy pretzels. Price: $250. Order 72 hours in advance; delivery in Manhattan, $20.

1. Vinegar Factory *431 East 91st Street (987-0885).* Gorgeous presentation and a great variety, but what else did you expect from Eli "Overkill" Zabar? Guests will appreciate the sheer spectacle of his pain de canapé—36 little sandwiches made with three

SMALL WORLD
Clockwise from left: Vinegar Factory's herb-grilled shrimp; Bobby Flay's piquillo peppers stuffed with tuna *tartare;* Fred's warm focaccia robiola; Vinegar Factory's pain *de canapé;* Bobby Flay's wild-rice-and-roasted-corn pancakes wrapped around salmon with mango-serrano crème fraîche.

Food styling by Kevin Crafts.

D'OEUVRE RIGHT IN: Slices of apricot-ginger-glazed chicken from Yura & Company (below); l'assortiment des canapés, sampling from a selection of 40, from Payard Patisserie & Bistro (opposite).

different breads and three different fillings. There's chèvre with grilled vegetables; smoked salmon, cucumber, and dill butter; and prosciutto di parma with aged provolone. Elegantly served with olives, gherkins, and pearl onions in glass saucers secured to the wooden board. Herb-grilled shrimp (24 of them) actually have some taste. The 24 crab cakes come ready-to-dip in a spicy red-pepper sauce; 24 chicken satays have a sidecar of creamy peanut sauce. Vegetarians can snack on a basket filled with crunchy crudités and a garlic-herb dip, but there are also 24 slices of wild-mushroom strudel, 24 roasted-vegetable tartlets, and a generous basket of Eli's crisps to slather with caponata. Go for a TKO and spring for the seven ounces of Sevruga caviar with buckwheat blini, brioche-toast points, crème fraîche, egg yolks, and red onions. Price: $320; $120 extra for the caviar and trimmings. Reheating instructions included. Order 48 hours in advance; delivery in Manhattan, free above 59th Street; 59th to 49th Street, $15; below 49th Street, $25.

1. Payard Patisserie & Bistro *1032 Lexington Avenue, near 74th Street (717-5252).* These classic French canapés have an artistic temperament. A tray of 40 is arranged in a checkerboard—caviar with quail egg, smoked salmon topped with pearl onion, tapenade and olives, country French ham with cornichons, cream cheese and chives with a kiwi wedge, prosciutto, and butter. Also included: a small "pain surprise"—a loaf of country bread stuffed with 30 triangular finger sandwiches—Roquefort and walnut, smoked salmon with lemon butter, ham, pâté, and prosciutto. The whole shebang is tied up with a large golden ribbon. You'll have to heat "l'assortiment de feuilletés," about 40 miniature buttery pastries, including pissaladière, quiche, pâté, pizza, olive and tapenade feuilleté. Price: $103, tax included. Order 24 hours in advance; no delivery. Store open Monday through Saturday, 7 A.M. to 10 P.M., Sunday 9 A.M. to 4 P.M.

4. Fred's at Barneys New York, Room Service/Catering *10 East 61st Street (833-2220).* Mark Strausman will Italianize several platters of fiddly things for the party circuit: 12 triangles of focaccia robiola drizzled with truffle oil—our tasters' hands-down favorite item; 13 tasty mini–potato latkes topped with a tartare of fresh and smoked salmon; 1 pound of meatballs in a tomato sauce; 13 fresh jumbo shrimp with two dipping sauces; and 13 peppered filets of beef on croutons with an onion confit that actually makes the beef taste interesting. The 13 mini-bruschettas with a melt of buffalo-mozzarella caprese need to be shuttled out to guests quickly, as they have a tendency to get a little soggy. Reheating instructions included. Price: $167. Order 24 hours in advance; delivery free in the neighborhood, $10 and up elsewhere.

5. Home Away From Home *270 Bleecker Street (352-3060).* David Page clearly doesn't believe that hors d'oeuvre need to live up to the stuffy name. He has a little fun with 20 barbecued-duck sloppy joes on miniature cheese-herb buns; 4 links of his own homemade pepperoni and salami (for which he sends over a Swiss Army knife and cutting board); and 20 black-mission figs (this will change to pickled watermelon rind later in the season) wrapped in country ham and topped with mustard. Three whole smoked brook trout come with a fresh horseradish sauce and seeded crackers, but guests will have to watch the bones—and that's quite a caveat for a party food. The blue-cheese fondue arrives in warming containers and is accompanied by local apples and walnut bread for dipping. Also: a selection of yummy fudge and holiday cookies served in baskets. Price: $250. Order 72 hours in advance; delivery, below 23rd Street only, $20.

6. Indiana Market & Catering *80 Second Avenue (505-7290).* An interesting variety of delicate bite-size hors d'oeuvre that all make it quite clear that you *definitely* didn't throw them together yourself: 15 Vietnamese spring rolls filled with minced lamb to be dipped in hoisin sauce; 15 phyllo puffs with goat cheese and fresh thyme (heat these, and the spring rolls, in the oven before serving); 15 mini-frittatas with a plum-tomato-and-basil concassé (the fresh-tasting frittatas have to be garnished with concassé before serving); 15 asparagus tips wrapped in smoked salmon encrusted with black and white sesame seeds; 15 quesadillas with avocado and black beans; 15 spicy peanut-chicken skewers. Everything is delivered in foil containers with appropriate tray garnishes of herbs and edible flowers. Price: $183.75. Order 72 hours in advance; delivery south of 59th Street, $15; above 59th Street, $20.

7. Good & Plenty to Go *410 West 43rd Street (268-4385).* You might not feel like continuing on to dinner after eating your way through this magnanimous assortment of finger food: 20 delicious crispy empanadas filled with curried potato; 30 Maryland crab cakes with Creole tartar sauce; 20 individual frittatas with wild mushrooms; 30 smoked-salmon squares on dill bread; 20 brioche rolls filled with filet of beef and horseradish sauce; 20 nicely spicy rocomboli—Brazilian cheese-flavored pancakes wrapped around chicken and spinach; 20 red-pepper shrimp with a spicy peanut sauce; 20 figs stuffed with mascarpone (soon to be replaced by asparagus wrapped in prosciutto); 20 Brazilian cheese buns with bourbon ham and chutney. Room-temperature items are presented on black-plastic disposable trays, items to be reheated supplied in tinfoil containers. Price: $280. Order 72 hours in advance; delivery in Manhattan, $20 during the week, $30 on weekends.

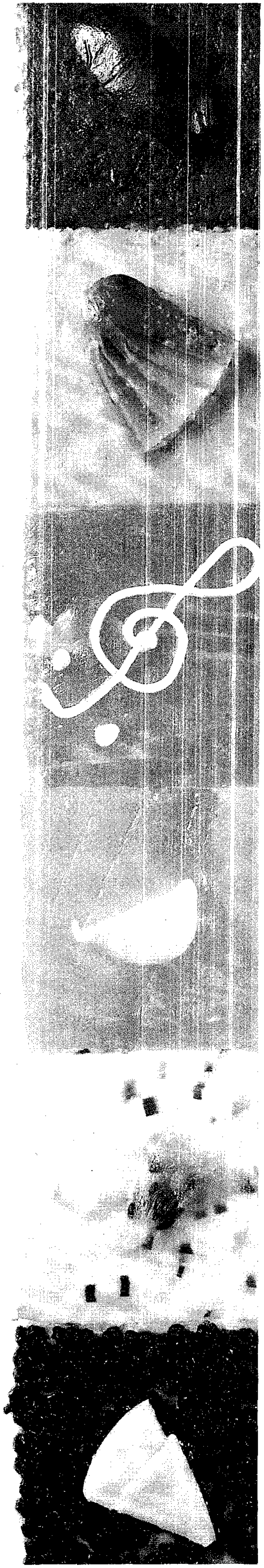
8. Balducci's *424 Sixth Avenue, (260-0400).* This legendary Village emporium doesn't dare skimp on selection or quantity, sending out four black-plastic trays containing 12 slices of pan-seared tuna on pumpernickel with cilantro-and-apple compote; 12 five-spiced duck-breast slices on risotto cakes with a ginger-scallion chutney; 12 smoked-salmon pastrami on polenta cakes, topped with caramelized onion and capers; 12 garlic-focaccia crostini with sliced filet of beef on top; 12 whole-wheat medallions dressed with fresh mozzarella, pesto, and roasted red pepper; 12 well-seasoned Thai-style chicken satays accompanied by a peanut dip; 12 bocconcini stuffed with smoked sun-dried tomatoes; 12 phyllo cups filled with a goat-cheese mousse; 12 zucchini rollatini with tomato-and-gorgonzola dolci; 12 grilled-swordfish mini-paillards on focaccia. Price: $234. Order 48 hours in advance; delivery in Manhattan, $25 during the week, $35 on weekends.

9. Fairway *2127 Broadway, at 74th Street (595-1888; ask for Mark) or 2328 Twelfth Avenue, at 133rd Street (234-3883; ask for Valerie).* Greatest bang for the buck (though your guests may fight over some items, given the limited quantities): 60 pieces in all. Items that require reheating: 5 onion-Gruyère tartlets and 10 mini–crab cakes with remoulade. Ready-to-serve: 10 slices of torta Española with salsa rosa; 5 wedges of English farmhouse cheddar with Busha Browne's banana chutney on Eli's walnut-raisin loaf; 5 slices of beef tenderloin with a grainy mustard crust and horseradish cream on sourdough ficelle; 5 queso Castellano on Amy's semolina-fennel bread; 10 smoked-salmon triangles with capers on black bread, 5 corn-tortilla cups filled with with six-bean salad, avocado, and cilantro; 5 amazing port-poached dried figs with gorgonzola and pistachio nuts; and a bowl of mixed olives. Price: $100, tax included. Order 72 hours in advance; delivery charges vary.

10. The Glazier Group on Location From Tapika *950 Eighth Avenue at 56th Street (608-8823).* Make sure somebody's shaking up margaritas if you decide to go with chef David Walzog's southwestern spread, which includes 2 hot dishes on foil trays: 20 braised shredded-lamb chalupas with charred-tomato and smoked-chili sauce, and a mountain (30 ounces) of beer-battered popcorn shrimp garnished with wagon wheels of fried lemon and lime and served with red chili–lemon dipping sauce. The room-temperature trays, nicely garnished with herbs, micro-lettuces, and popcorn shoots, include 20 tequila-cured salmon slices wrapped around spicy-hot jalapeño-Taleggio cheese, 20 toast points topped with vegetable salad, crema, and avocado; and 20 colorful vegetable spring rolls wrapped in soft whole-wheat tortillas with lime-poblano vinaigrette. Price: $280 including tax and delivery in Manhattan. Order 72 hours in advance; 50 percent deposit required; cancellation requires 48 hours' notice.

11. Yura & Company *1645 Third Avenue, at 92nd Street (860-8060).* You don't have to do a thing to gussy up these disposable black lacquer platters—they're very retro-luxe, trimmed with flowers and brimming with 20 of Yura's signature smoked-turkey pinwheels; 20 grilled shrimp in a citrus aïoli; 36 slices of apricot-ginger-glazed chicken; 36 miniature ham biscuits; and 8 ounces of smoked-salmon tartare with 36 toast points. Also, one bacon-blue-cheese torte that comes garnished with fruit and a pile of crackers. Price: $243. Order 48 hours in advance; delivery, above 57th Street only, $5 to $20.

SPECIAL MENTION: Dufour Pastry Kitchens *25 Ninth Avenue, at 13th Street (929-2800).* Taking a cue from Pillsbury, Dufour has created these all-butter puff-pastry logs in the freezer to slice and bake at a moment's notice. Select from seven fillings: mushroom pâté, three-cheese, spinach rustica, sweet-onion–Parmesan, chèvre-artichoke, ratatouille, asparagus-fontina, and artichoke-black-olive-tomato. The 18 to 25 canapés each log makes (depending on the size of the slice) taste perfectly fresh, not overprocessed. Price: $10 per log, two-log minimum. 24 hours' notice required, Monday through Friday, 8 A.M. to 5 P.M.; cash only; no delivery.



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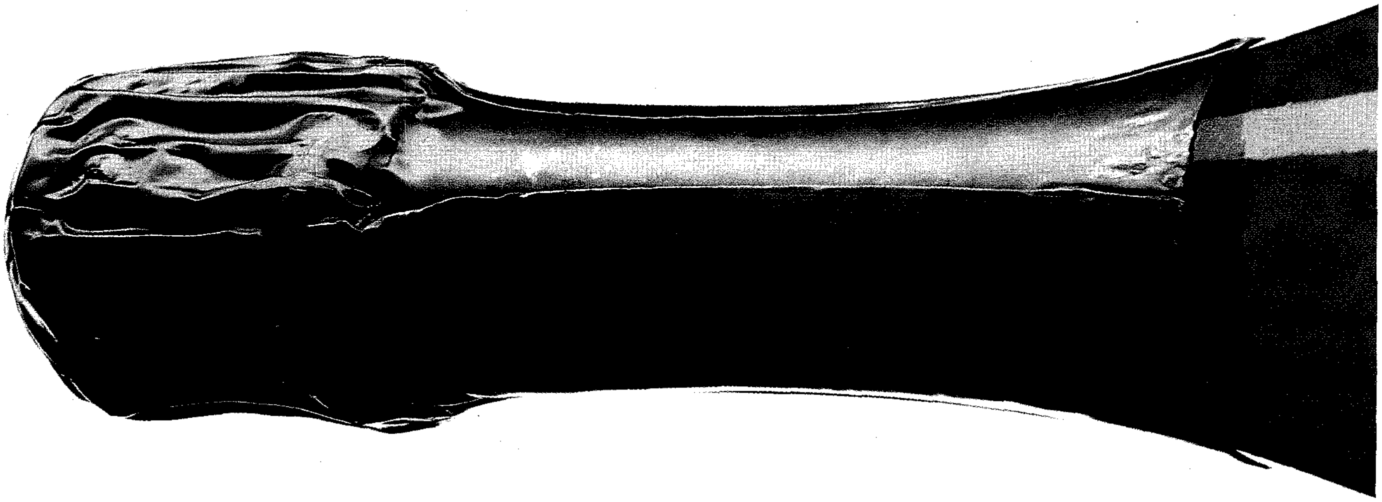
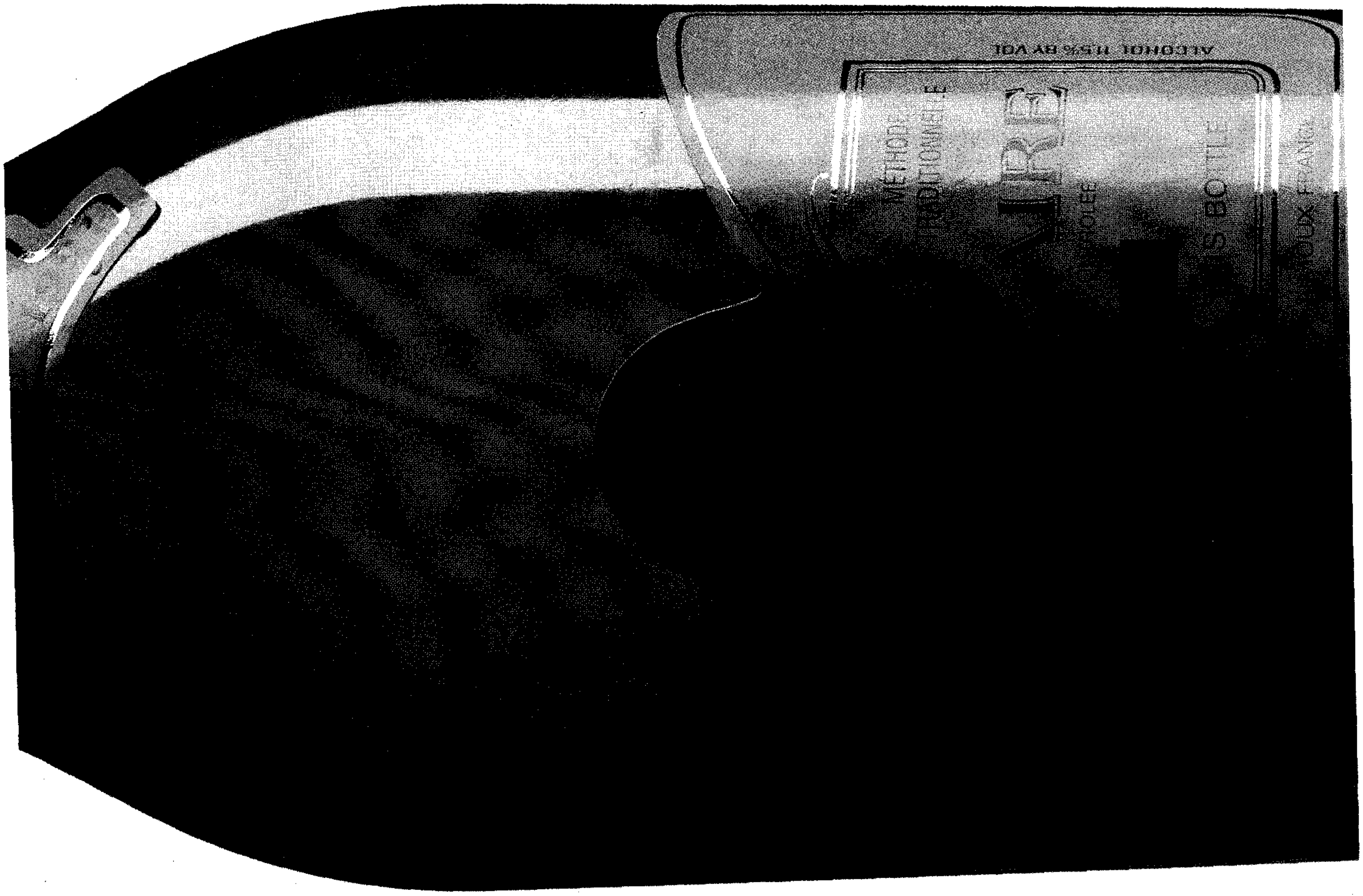


When the occasion cries out for bubbly, champagne is only the most obvious (and most expensive) way to go. There are a host of other sparklers, ranging from the funky rustic to the amusingly complex, each offering its own fireworks. By Tony Hendra

Photographed by Richard Pierce

CHAMPAGNE: THERE'S NO OTHER WINE THAT'S SO CONSISTENTLY DELIGHTFUL TO DRINK; NOR IS THERE another that people so consistently open for reasons other than what's in the bottle. Tankers are baptized with it, baseball managers get doused with it, B-girls fleece their johns with it. It's been considered an aphrodisiac since it first became popular at the ultra-licentious court of Louis XV (which no doubt would surprise the good monk Dom Pérignon, who is supposed to have invented it). It's become a priapic totem for all classes of celebration, especially ones involving males and the stock market. It bestows a few minutes of class on those who have none; it's the one wine non-wine-drinkers drink. Champagne is the enduring symbol of conspicuous consumption, the ultimate look-at-me drink. Through no fault of its own, in short, champagne can at times be just a touch vulgar. ▪ If you're a type-C personality, someone who drinks champagne because of its layers of diaphanous charm (and of course you are), this constitutes a bit of a barrier when it comes to public consumption. Champagne sales in the U.S. are climbing sharply (about 8 percent per annum), and nowhere more than in boomtown New York. Bubbly is everywhere. There are even several champagne bars in Manhattan—an oddly plebeian concept for a wine one associates with special occasions. But ubiquitous though champagne

Prop styling by Robyn Glaser.

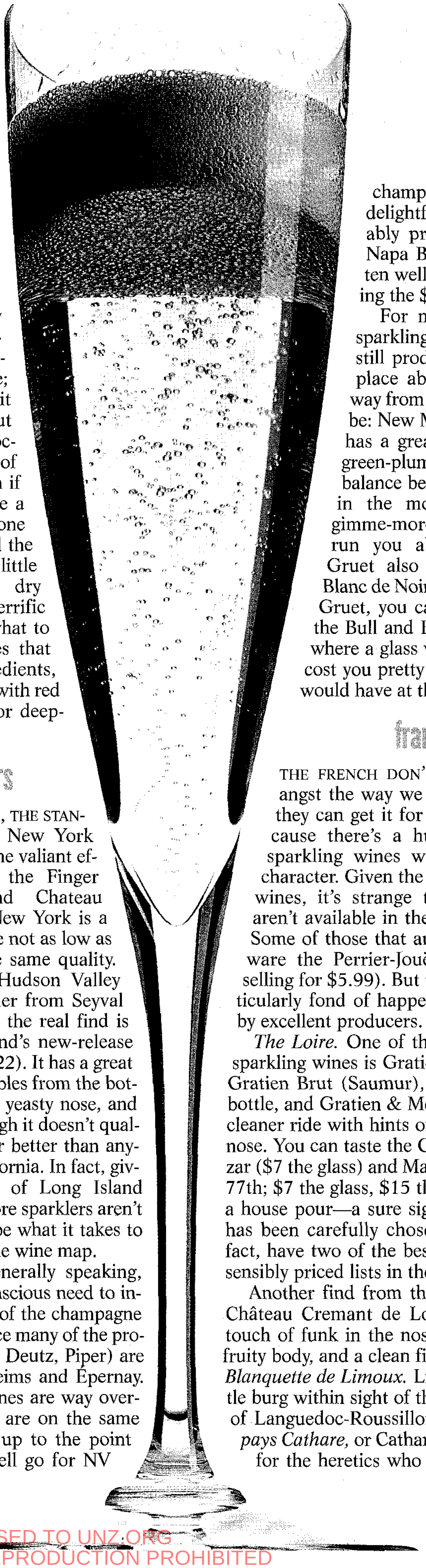


BRUT FORCE Sparkling wines from the U.S., Italy, Spain, Australia, and the non-Champagne regions of France have plenty of character; why deploy the heavy artillery when it's just a sparkler you crave?

may be, I can no longer see a diner in a restaurant who has ordered it or a host at a party where it's being served without wincing. It's irrational, it's unfair, it's elitist, and I always make a mental note to confess it on Saturday. But the fact is, more often than not, I'm right: The gentleman at table 6 has ordered his 1985 Pol Roger Cuvée Winston Churchill not because it's like drinking moonlit silk but because it's the most expensive thing on the wine list and the shareholders are paying; my host is pouring Perrier-Jouët to play it safe—all he knows about wine is that it comes in two colors and you open the bottle at the thin end. The net result is that although I guzzle the stuff at home whenever I can afford to, nobody knows the bubbles I've seen. I rarely raise a glass in public anymore lest some other equally judgmental New Yorker should glance over at me and think: *Out-of-toooowner.*

Despite the weak franc, champagne prices have been creeping up along with increased consumption. Even a well-heeled type C thinks twice before opening a $25-to-$30 bottle for a casual quaff; and while nothing makes a party fizz like champers, at half a bottle a head, 70 to 80 guests can take a hefty bite out of your fedora. Moreover, the big-name nonvintage Bruts are beginning to be indistinguishable from one another (and tend to have a toneless, sweetish, pot-liquor-from-green-vegetable quality, possibly from being released as soon as is legally permissible). So you're pushed toward vintage champagnes and well into $30-to-$40 range. For a little more, you might just as well go for what I consider to be the most complex and stylish champagne of them all: Dom Ruinart. (Try the 1990 'R' de Ruinart Brut—extraordinarily evolved for its age—or the exquisite new 'R' de Ruinart Rosé Brut NV—a Mozart fruit concerto.)

But that's the kind of champagne that will sit in your closet—or, worse, die of refrigerator burn—while waiting for you to choose the grand occasion to pop the cork. And while that great wine is suffering a horrible death, you're not getting any bubbly. Yet there is a whole world of sparkling wine out there that could make you very happy indeed. These wines tend to be dismissed or demeaned for two reasons: (a) They're not champagne, and (b) they're inexpensive, a reflection of the bourgeois delusion that if a wine doesn't cost you two arms and a leg, it can't be any good. The reality is that each of these several categories of sparkling wine has its own well-defined character, which is to be relished for what it is and not for how well it approximates champagne. Their price is irrelevant to the pleasure they give; except, of course, that it means you can afford to put some pop in your party on occasions other than the birth of babies and books. And even if you love champagne, they're a pleasant change of pace. No one wants to listen to Mozart all the time; sometimes you want a little Jewel. Most important, dry sparkling wines can be a terrific answer to the question of what to drink with the many dishes that contain "problem" ingredients, things that don't match well with red or white wines, like spicy or deep-fried food and omelettes.



american sparklers

LOYAL LOCALIST THOUGH I AM, THE STANDARD low-cost sparklers of New York State remain disgusting. Some valiant efforts are being made in the Finger Lakes—e.g., Glenora and Chateau Frank—but availability in New York is a problem, and their prices are not as low as you'll find on others of the same quality. Clinton Vineyards in the Hudson Valley makes an interesting sparkler from Seyval Blanc (a hybrid grape), but the real find is from Long Island—Sag Pond's new-release 1993 Wolffer Brut Cuvée ($22). It has a great bead—the string of tiny bubbles from the bottom of the glass—a delicate yeasty nose, and beautiful mouth feel. Although it doesn't qualify as bargain bubbly, it's far better than anything comparable from California. In fact, given the delicacy and style of Long Island Chardonnay, it's odd that more sparklers aren't being made there. It could be what it takes to finally put Long Island on the wine map.

Californian sparklers, generally speaking, are hobbled by their self-conscious need to induce a reasonable facsimile of the champagne experience, unsurprising since many of the producers (Chandon, Roederer, Deutz, Piper) are scions of great names in Reims and Epernay. All premium Californian wines are way overpriced right now; sparklers are on the same treacherous slope, inching up to the point where you might just as well go for NV champagne itself. Even the delightful and once reasonably priced Mumm Cuvée Napa Blanc de Noirs is often well over $15 and pushing the $20 mark.

For my money, the best sparkling wine in the U.S. is still produced by Gruet in a place about as far in every way from champagne as could be: New Mexico. Gruet's Brut has a great bead, yeasty cut-green-plum in the nose, elegant balance between fruit and acid in the mouth, and a clean gimme-more finish. It should run you about $13 or $14. Gruet also makes a delicious Blanc de Noirs. If you'd like to try Gruet, you can always drop into the Bull and Bear at the Waldorf, where a glass with tax and tip will cost you pretty much what a bottle would have at the store. Typical.

TOP SECRET If you think great American wines have to come from California, here's the news: Our best sparkler may just be one made in New Mexico—and it sells for less than $15 the bottle.

france

THE FRENCH DON'T HAVE CHAMPAGNE angst the way we do, in part because they can get it for less, but chiefly because there's a huge array of other sparkling wines with strong regional character. Given the multiplicity of these wines, it's strange that more of them aren't available in the New York market. Some of those that are, are dreadful (beware the Perrier-Jouët look-alike bottle selling for $5.99). But two regions I'm particularly fond of happen to be represented by excellent producers.

The Loire. One of the best producers of sparkling wines is Gratien & Meyer. There's Gratien Brut (Saumur), a zesty, full-bodied bottle, and Gratien & Meyer Soleil, a lighter, cleaner ride with hints of honeysuckle in the nose. You can taste the G&M Brut at Balthazar ($7 the glass) and Mad Fish (Broadway at 77th; $7 the glass, $15 the bottle), where it's a house pour—a sure sign that the wine list has been carefully chosen (these places, in fact, have two of the best selected and most sensibly priced lists in the city).

Another find from the Loire is Langlois-Château Cremant de Loire ($10). It has a touch of funk in the nose, a finely balanced fruity body, and a clean finish.

Blanquette de Limoux. Limoux is a placid little burg within sight of the Pyrenees in a part of Languedoc-Roussillon that calls itself *le pays Cathare,* or Cathar country—so named for the heretics who gave Saint Dominic so hard a time at the beginning of the thirteenth century (so hard that to save their immortal souls, they had to be wiped out). It's a very old part of France; sparkling wine is said to have been made there a century before champagne was "discovered" in the north.

Blanquette de Limoux (which sounds more like a dish than a wine) is to be found all over this region. There are scores of tiny producers making their version (it comes in Brut and Demi-Sec), and every store remotely connected with food—not to mention gas stations—sells a different one for a few bucks. There's only one Blanquette sold in the New York region that I'm aware of (although there should be more), but at $7, it's a terrific value: Saint-Hilaire Blanc de Blancs, which has a toasty-mineral nose and a delicious lemon-moussey body.

spain

JUST OVER THE PYRENEES FROM LANGUEDOC-ROUSSILLON are Catalonia and Penedès, home of the Spanish sparkling wine cava. Cava is best known by the Freixenet label, with Cordoníu a distant second. Freixenet is the largest sparkling-wine producer in the world—you can find it in the most out-of-the-way places imaginable—and it shows in the wine's amiable but characterless nature. Cordoníu, by contrast, I find actively unpleasant; it has an odd industrial quality in the mouth and aftertaste.

The two giants have cast a long shadow over the image of Spanish sparkling wine, but there are many other, splendid cavas available in New York (though not in many restaurants, which is a pity because of all the categories of non-champagne sparkling wine, cava is the most food-friendly and the most distinct: fruitier and more full-bodied than either its French or its Italian cousins). It's also absurdly inexpensive, which has probably doomed it for a certain class of wine bore. But take the risk and pay less—once you get into cava, you'll find it has as many stylistic variations as champagne itself, ranging from funky rusticity to highly evolved sophistication. As in many other areas of wine, Spain is the future.

The best low-end cava is Segura Viudas, which has a delicate color, fine toasty nose, and extraordinary interplay of cream and fruit in the body: lemon, lime, hints of banana. At $6 to $7 a bottle, it's an extreme bargain.

A worthy second, for about the same price, is Marqués de Gelida, a very different style—leaner and more rustic. It has a subtle nose but a typically Spanish edge and kick in the body-fruit that makes it perfect for the table. (Also recommended: Paul Cheneau Blanc de Blancs [$5], Marqués de Monistrol [$10].)

If you want to explore the other end of cava, there are two superb examples on the market: Juvé y Camps Reserva de la Familia 1992 ($10), which has a beautifully evolved nose, complex fruit in the body, and a long-lasting finish. A fabulous wine that—though I shy away from such comparisons—rates favorably with Dom Ruinart. The other is Llopart Brut 1991 (probably in the high teens—if you can find it), which has a great bead, perfectly shaped nose, svelte body, and clean crispness to the finish. Elegance incarnate.

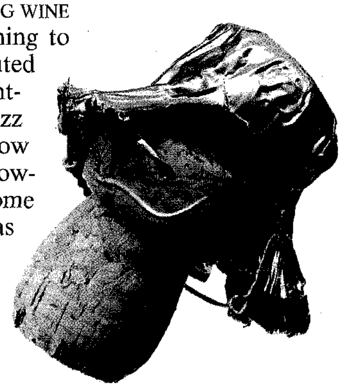
italy

THE SPARKLING WINES OF ITALY HAVE A SLIGHT IMAGE problem: Riunite has worked its magic, and among wine aficionados, Asti Spumante is a punch line (unfortunate, because some non-big-name Asti can be delicious). But on a visit to Venice last spring, I discovered a sparkling wine that I'm ashamed to say I was not familiar with until then—Prosecco. Prosecco is a joy to drink—clean, simple, floral, somewhat less gassy than its relatives to the west, and lower in alcohol. Year-round, it summons the dazzling sparkle and lazy elegance of Venice in May. Victor Hazan, who lives with his wife, Marcella, in the Cannaregio, says of it, "Nothing moves in Venice unless it is lubricated by Prosecco. When Venetians go to bed at night, they're dreaming of the moment the next morning when they can get up and go down to the bar for a glass. If the supply of Prosecco dried up, it would be a bigger disaster than the high tide of 1966." Prosecco is not robust enough to stand up to most food, but it is the quintessential aperitif—a great prelude to the meals suggested by Marcella's new book *Marcella Cucina,* a tough, passionate collection of recipes that will tell you what Italians actually eat as opposed to what Italian restaurants serve us in New York.

There are several Proseccos available here, though it doesn't always travel well, freshness and youth being an important part of its appeal. Venetians often serve it in a pitcher; it can get mean in the bottle. The two best Proseccos are Canevel ($10) and Santa Margherita ($12), both of which have a delightful floral nose, moderate fizz, delicious fruit in the body, and an enticing finish. With both of these, it's impossible not to finish the bottle. A more retiring Prosecco is Nino Franco's delicate Rustico ($11).

australia

AUSTRALIA MAKES A GOOD DEAL OF SPARKLING WINE for its own consumption, and it's beginning to make its way here. A fairly widely distributed bottle is Carrington's Extra Brut, a straightforward, well-made sparkler with good fizz and fruit. Don't be put off by its ultralow price ($5.99). An outstanding example, however—the best at a recent tasting—is Home and Landragin's Yellowglen Brut, which has a great bead and nose, and gorgeous balance in the body. An extraordinary value at $8 to $9.



Champagne flute by Baccarat.

BEST BETS

Sparkly glassware—from decanters to flutes—that will make your holiday dinners glow.

BY CORKY POLLAN

1. Glass decanter is $42 at **BANANA REPUBLIC** (89 Fifth Avenue, near 16th Street; 366-4630). **2.** Elina Joensuu's Stella beer glass is $22 at **MOSS** (146 Greene Street; 226-2190). **3.** William Yeoward glass decanter is $320 on **BERGDORF GOODMAN**'s seventh floor. **4.** Japanese etched old-fashioned glass is $45 at **TAKASHIMAYA** (693 Fifth Avenue, near 54th Street; 350-0100). **5.** Portuguese Zanzibar crystal decanter is $155 at Frank McIntosh Home on **HENRI BENDEL**'s second floor. **6, 7.** Hand-blown, lead-free champagne flute is $55, and Star wineglass is $49 at **SIMON PEARCE** (120 Wooster Street; 334-2393, and 500 Park Avenue, at 59th Street; 421-8801). **8, 9.** Ball water goblet is $12, and Elegant water goblet is $12 at **BANANA REPUBLIC** (89 Fifth Avenue, near 16th Street; 366-4630). **10.** Conrad & Co. "Olive" martini glass is $11.95 at **ECLECTIC HOME** (224 Eighth Avenue, near 21st Street; (255-2373).

PHOTOGRAPHED BY MARY ELLEN BARTLEY

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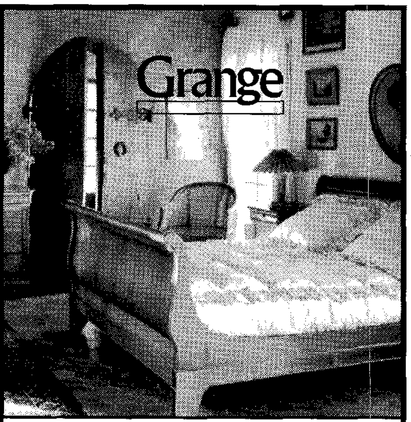

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by PATH (approx. ½ mile walk): to Journal Square station, exit station onto J.F. Kennedy Blvd. north (right), left at Newark Ave., right at Tonnelle Ave., left at Dey St. Register with security.

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Closeted Treasures

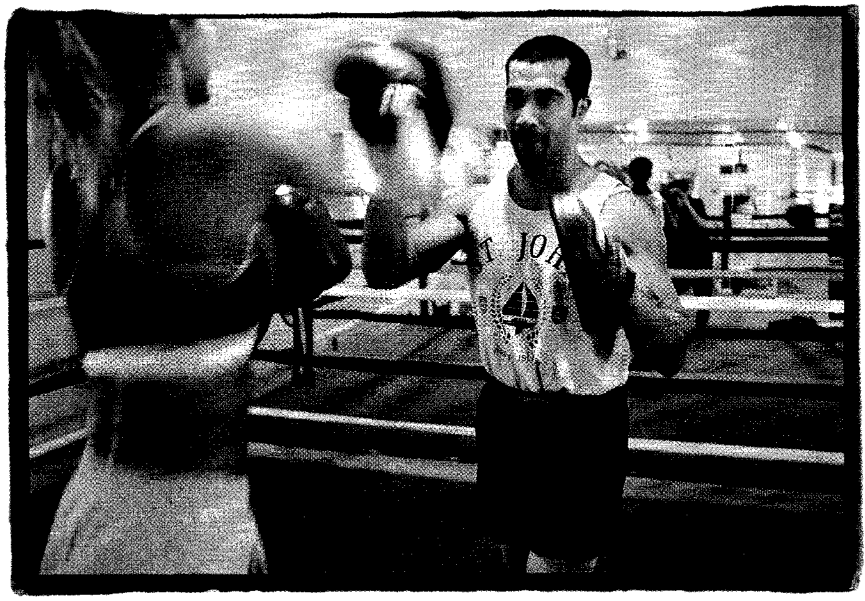
HOUSED IN AN 1840S FARMHOUSE WITH A stable in the back, the Out of the Closet thrift shop is celebrating its seventh year with a storewide sale—25 to 90 percent off. A not-for-profit charity that benefits more than 50 AIDS groups, the store brims with antiques, designer clothing, furniture, books, and paintings; special items include a signed Eugene Boudin nineteenth-century oil painting, was $26,000, now $19,500; Gaultier tuxedo, originally $2,200, was $1,650 here, now $825. *Out of the Closet: The AIDS Thrift Shop, 220 E. 81st St. (472-3573); cash only; Tues.–Sat. 10:15–5; 10/21–11/1.*

They've Got Male

SALES GEARED TOWARD THE GENTLER SEX consistently seem to outnumber those for the boys. Promenade Fashions for Men now comes to the rescue; cashmere-wool-blend pinstripe suit (double-breasted and three-button), was $695, now $369; cashmere-wool-blend overcoat, was $650, now $289; cashmere-wool-blend sport coat, was $550, now $259. *Promenade, 85 Fifth Ave., at 16th St. (691-6300); A.E., M.C., V.; Mon.–Fri. 9–5, Sat. till 4; 10/20–11/1.*

Marriage Trade

RK BRIDAL, AN UPPER WEST SIDE STORE always filled with bright-eyed brides-to-be, is putting its dresses—wedding, bridesmaids', and flower girls'—on sale. Galina wedding dress, was $1,500, now $506; Jim Hjelm satin wedding dress with dotted tulle skirt, was $1,600, now $510; large assortment of bridesmaids' dresses, was $180–$275, now $25–$75. *RK Bridal, 2276 Broadway, at 82nd St.; A.E.,*



Must-Do **John Rosado, a former Golden Gloves champion, mindfully trains clients of all abilities to enjoy the psychological and physical benefits of boxing. Single session, was $55, now $45; package of twenty, now $800; semi-private class for three people, now available for $20 per person.** ***John Rosado Boxing Studio, World Gym, 232 Mercer St. (780-7407); checks accepted; by appointment; through 12/25.***

Photograph by Sam Erikson.

Haute brand: James Purcell's gowns take a plunge.

M.C., V.; Mon.–Fri. 10:30–6:15, Thurs. till 7, Sat. 10–4; 10/20–11/3.

Dressy James

FILLED WITH ELEGANT EVENING DRESSES, James Purcell's showroom sale is a rare opportunity to pick up one of his finely wrought creations at a deep discount. Strapless ball gown with bustle, retail $7,650, here $2,330; black wool-silk-crêpe column, retail $1,290, here $425; long green panné-velvet dress, retail $2,405, here $740. *James Purcell, 488 Seventh Ave., at 36th St., eleventh floor (643-9548); M.C., V.; Thurs.–Fri. 11–7, Sat. till 4; 10/23–10/25.*

Sleight of Hand

J. TIRAS HANDBAGS HAS THOUSANDS OF bags up for grabs in hundreds of styles. Modeled on those of designers like Bottega Veneta, Judith Leiber, and Ferragamo, and priced at 75 to 80 percent less, they really are hard to tell from their counterparts. *Warwick Hotel, 65 W. 54th St. (800-460-1999); A.E., M.C., V., checks; Fri. 10–7, Sat. 10–5; 10/24–10/25.*

Southern Comfort

FOR THOSE SEEKING A BED, A SOFA, OR AN armchair, North Carolina Furniture has loads of necessities at its blowout sale. Hickory beige-damask sofa, was $1,199, now $699; Mission-style leather recliner, was $1,810, now $799; cherry-veneer computer armoire, was $1,799, now $999. *North Carolina Furniture Showrooms, 12 W. 21st St. (645-2524); A.E., M.C., V.; Mon.–Sat. 10–6, Thurs. till 8, Sun. 12–5; 10/20–11/20.* ▬

DO NOT PHONE: Send suggestions to Ondine Cohane, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

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Photograph by Kenneth Chen.

Satan Place

Al Pacino pulls out all the stops as Beelzebub at the bar, but Keanu Reeves, as his straight-arrow protégé, holds 'The Devil's Advocate' together.

Solon, it's been good to know you: Pacino and Connie Nielson in *The Devil's Advocate*.

The Devil's Advocate IS THE KIND OF PREPOSTEROUSLY entertaining movie that people discuss more intensely than they do saner and better works. Steaming and redolent, with the wordiest script since the late Paddy Chayefsky sheathed his quill, it's about Satan, New York, fornication, and the practice of law (in ascending order of evil). It is, I suppose, very much in the line of *Rosemary's Baby* and *The Exorcist,* though less maliciously artful than the first and more fun than the second. Al Pacino stars as John Milton, the loquacious head of an international law firm in New York that has a spectacular view of the bridges over the East River. Milton recruits a hotshot lawyer from small-town Florida who has never lost a case—Kevin Lomax (Keanu Reeves), who arrives in the dazzling big city with his beautiful wife, Mary Ann (Charlize Theron), and receives the best of everything. Pacino does the grandstanding; he has the big florid speeches about the power of evil and the inhumanity of God (guess which part he plays). But Reeves holds the movie together. He's lean and square-jawed, forceful in his lawyer suits. His performance says, "No more fooling around: I want to be a movie star." He's so serious a young man that he makes succumbing to temptation sexier than a more relaxed actor ever could.

I know one reason *The Devil's Advocate* will be popular around the country, and so do you: The movie conveys the idea that anyone who wants success in New York must be ready to sell his soul (which must be a consoling view if you live in Fresno). Taylor Hackford, the director, working with a script by Jonathan Lemkin and Tony Gilroy (from Andrew Neiderman's schlock-gothic novel), has a very square idea of evil. Kevin Lomax is corrupted by vanity and by his desire to win his cases at all costs. The rewards are an apartment on Fifth Avenue, gorgeous women who disrobe with gratifying regularity, and invitations to parties at which Al D'Amato is received not as a disgrace but as a celebrity.

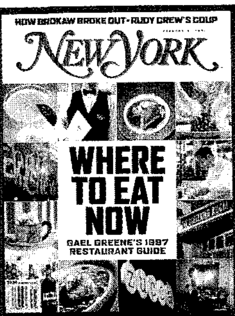
Square or not, Hackford, the director of *The Idolmaker, An Officer and a Gentleman,* and *Everybody's All-American,* has always been a good storyteller, and passages of this movie are very satisfying. Hackford and special-effects whiz Rick Baker don't get freaky right away (for a long time, the movie holds to a realistic framework). Kevin takes on the case of a big-deal real-estate developer (Craig T. Nelson) who may have killed his wife, but as he becomes absorbed in the case he neglects Mary Ann, who gets set upon by Satan and his minions. The wife of another lawyer bares her breasts and makes gargoyle faces at Mary Ann; she has disgusting visions, Satan sleeps with her, and she loses her sanity. All this may be gothic nonsense, but the lush, bow-lipped Charlize Theron gives a full-scale dramatic performance, and she's very touching. In a genuinely erotic scene, Keanu Reeves makes love to her and to Connie Nielson at the same time (that is, one woman becomes another, and then back again—ah, the magic of the movies). Parts of the movie are disturbingly sensual, and the scenes of deluxe New York life, conventional as they are, might easily impress a small-town boy as the height of sophistication. At the end, however, when Pacino takes over and delivers his Devil's sermon at the top of his lungs, and Keanu shouts back at him, we go beyond entertaining gothic kitsch into some never-never land of movie awfulness. Hellfires burn, bodies writhe, and the movie goes up in flames. But *The Devil's Advocate* is fun for a while.

IF YOU BELIEVE WENDY MACLEOD, HER PLAY **The House of Yes**—which has been made into an entertaining little movie—is about "amorality" and "the insularity I see in the upper classes, people who have cut themselves off from the rest of the world and are living by the rules they have invented." MacLeod's solemn explanations have a scolding, moralistic tone. But her play offers something very different from moralism. *The House of Yes* is actually about a witty group of monsters who enjoy playing tricks on one another. I suppose one could deduce from the material some Marxist lesson about the irresponsibility of the American upper classes, but not without hypocrisy, since the money, the liberties, the big house, and the absence of work that MacLeod apparently disapproves of are precisely the elements that make her play entertaining—and that allow it to exist as a stage and film piece in the first place.

In the eighties, young Marty Pascal (Josh Hamilton) returns home to his mother's house in Washington,

Photograph by Murray Close/Warner Brothers, LTD.

MERRY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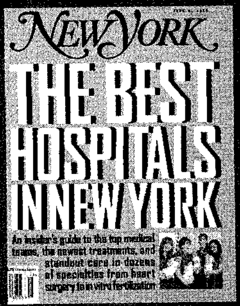
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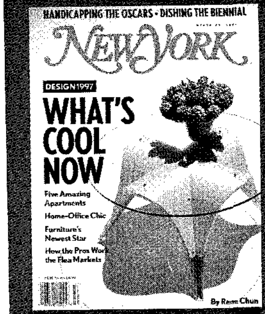
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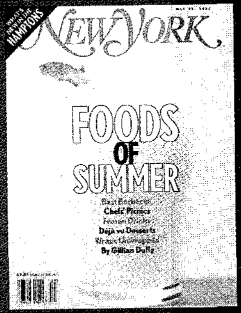
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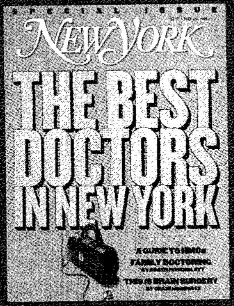
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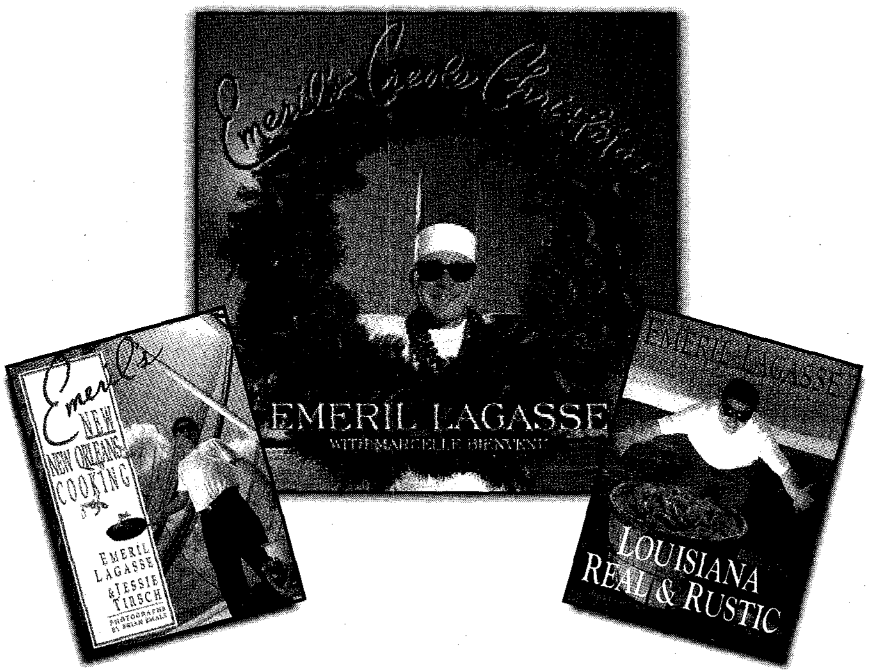
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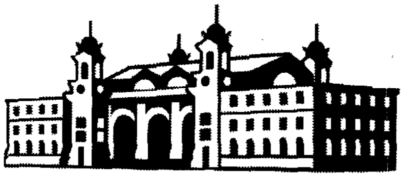

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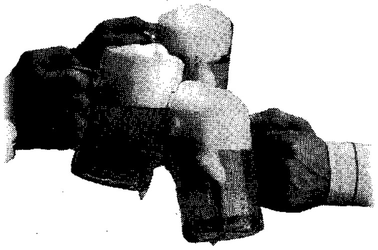

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D.C., with his innocent fiancée (Tori Spelling) in tow. It's a Tennessee Williams house, a big bad house with a Secret. Marty's dad died—was shot, perhaps—the same day that JFK was shot, and Marty's sister, who calls herself Jackie-O (Parker Posey), has become obsessed with both deaths and lives in a mad dream world in which she is Jackie, always Jackie, with a pink dress and a pillbox hat and dark hair in a bouffant turned up at the cheek. Her mother (Genevieve Bujold) makes malicious and ironic jokes, sometimes at her own expense, and then disappears into the recesses of the house; her younger brother (Freddie Prinze Jr.) is some sort of school dropout who puts the moves on Marty's fiancée as quickly as he can. There's something weird and sexual going on between Marty and Jackie-O, which isn't very hard to figure out, and there's a gun that is part of a repeated ritual and that goes off the way guns in plays are supposed to go off (at the end).

None of this can be taken seriously as psychological drama, much less as an indictment of wealth and privilege—it's all too glib and flamboyant, and too obviously stage-bound. The characters put each other on and make brittle, insinuating remarks, echoing each other mockingly in the Albee manner. The movie is fun precisely because the director, Mark Waters (it's his first film), embraces the gamesmanship, the posing and teasing theatricality. The nifty opening sequence—a home movie of a teenage Jackie-O showing off the mansion, footage that gets intercut with the real Jackie showing off the White House—sets the tone of sinister farce, and the actors are skillful enough to keep the macabre flights aloft.

Parker Posey, looking tense as an electric wire in her Jackie rig, narrows her eyes into slits and speaks such lines as "I spend most of my days with my head in the toilet . . . throwing up pills" with as much eccentric force as a young Kate Hepburn. At first glance, Josh Hamilton does indeed look like a conventionally handsome rich boy. But when he and Parker get their brother-sister attraction going, some sort of gleam comes into Hamilton's eyes, and he is lost and naughty at the same time. Director Waters knows what he is doing. He may have adapted a play, but he has a firm grasp of film grammar. The moving camera is impressively dreamlike; the point-of-view shots are used strategically, as they would have been in a forties Hollywood movie. *The House of Yes* is a hothouse plant and only of limited interest, but it's the kind of small demonstration piece that could open up a variety of careers. If Mark Waters can get out of that big house, he could become a famous movie director. ■

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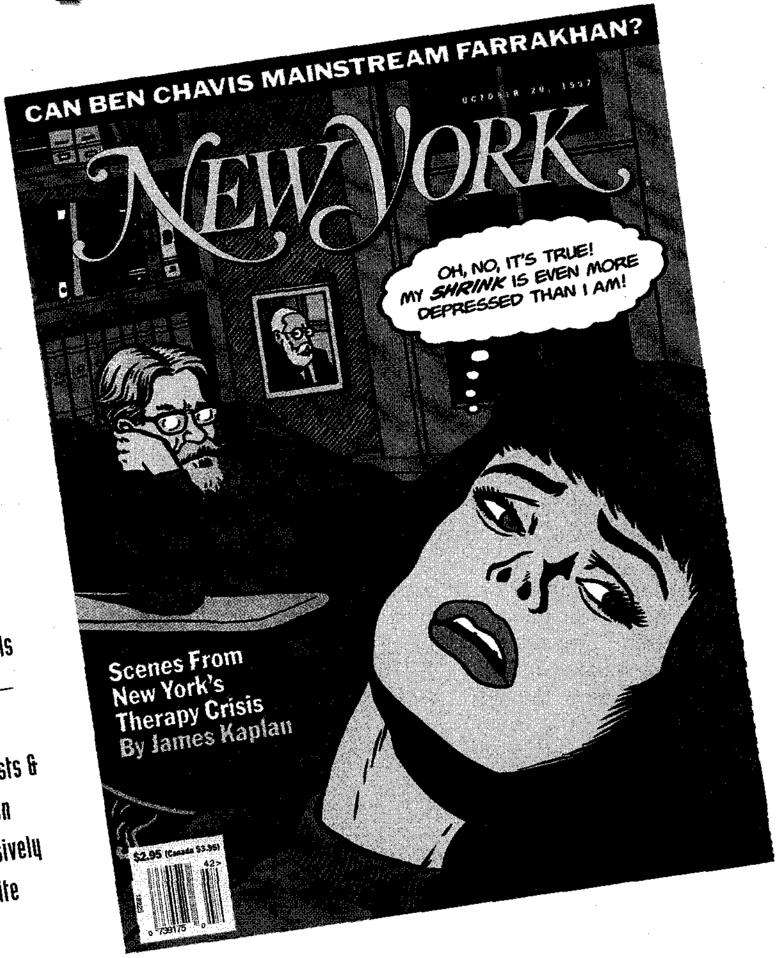
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BOOKS **LUC SANTE**

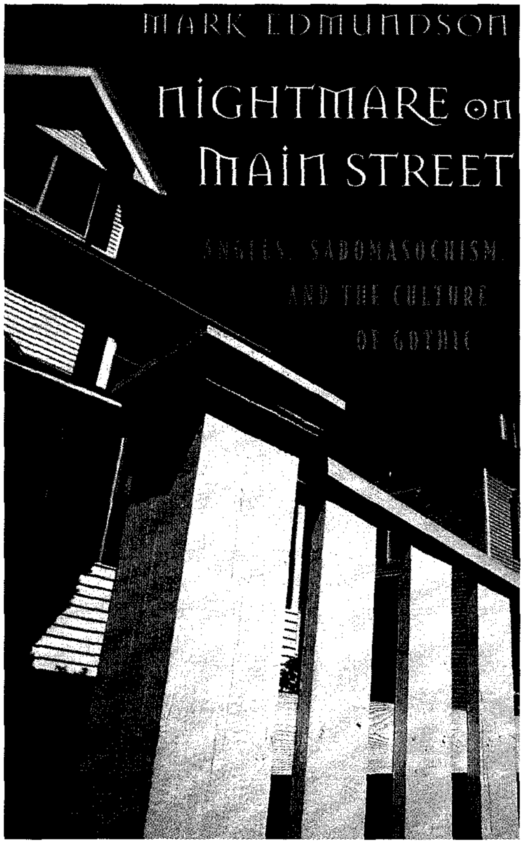
Ghoul Days

It was a dark and stormy genre: 'Nightmare on Main Street' looks at contemporary culture in gothic terms; 'Violin' shows off the purple-prose stylings of Anne Rice.

Nightmare on Main Street
BY MARK EDMUNDSON
Harvard University Press; 224 pages; $22.95
Violin
BY ANNE RICE
Alfred A. Knopf; 289 pages; $25.95

N*IGHTMARE ON MAIN STREET* BELONGS TO A GENRE that, like certain cacti, blooms at longish intervals, maybe every five or ten years. Such books tend to be as brief as they are dense, and generally they go for broke: Either they sell big and provoke head-scratching op-eds from the cogitating classes, or else they die quietly and unattended. Perhaps you'll recall some previous winners: Philip Wylie's *Generation of Vipers* (1942), Charles Reich's *The Greening of America* (1970), Christopher Lasch's *The Culture of Narcissism* (1978). What these books try to do is explain their moment, preferably with a single giant-sized, vine-ripened, cream-filled metaphor.

Mark Edmundson, who teaches English at the University of Virginia, is the latest contender. His trope is that contemporary culture can be seen almost entirely through the lens of the gothic. This encompasses not only Stephen King, slasher movies, Oprah, *Jurassic Park,* and O. J. Simpson but also *Forrest Gump,* the angel craze, *Iron John,* and John Bradshaw. Go ahead, he challenges; pick a cultural reference. Tattooing, Don DeLillo, *The Lion King,* Michel Foucault, computer games, Madonna—virtually anyone or anything remotely current can be seen as expressing gothic sensibilities. The gothic style began as a literary genre in England in the late eighteenth century, pioneered by such novelists as Horace Walpole, Ann Radcliffe, and Matthew Lewis. Its principal ingredients included ruined castles and abbeys, depraved nobles and clergymen, dark secrets and lurid couplings. It was the era of the French Revolution; gothic was an aesthetic of collapse.

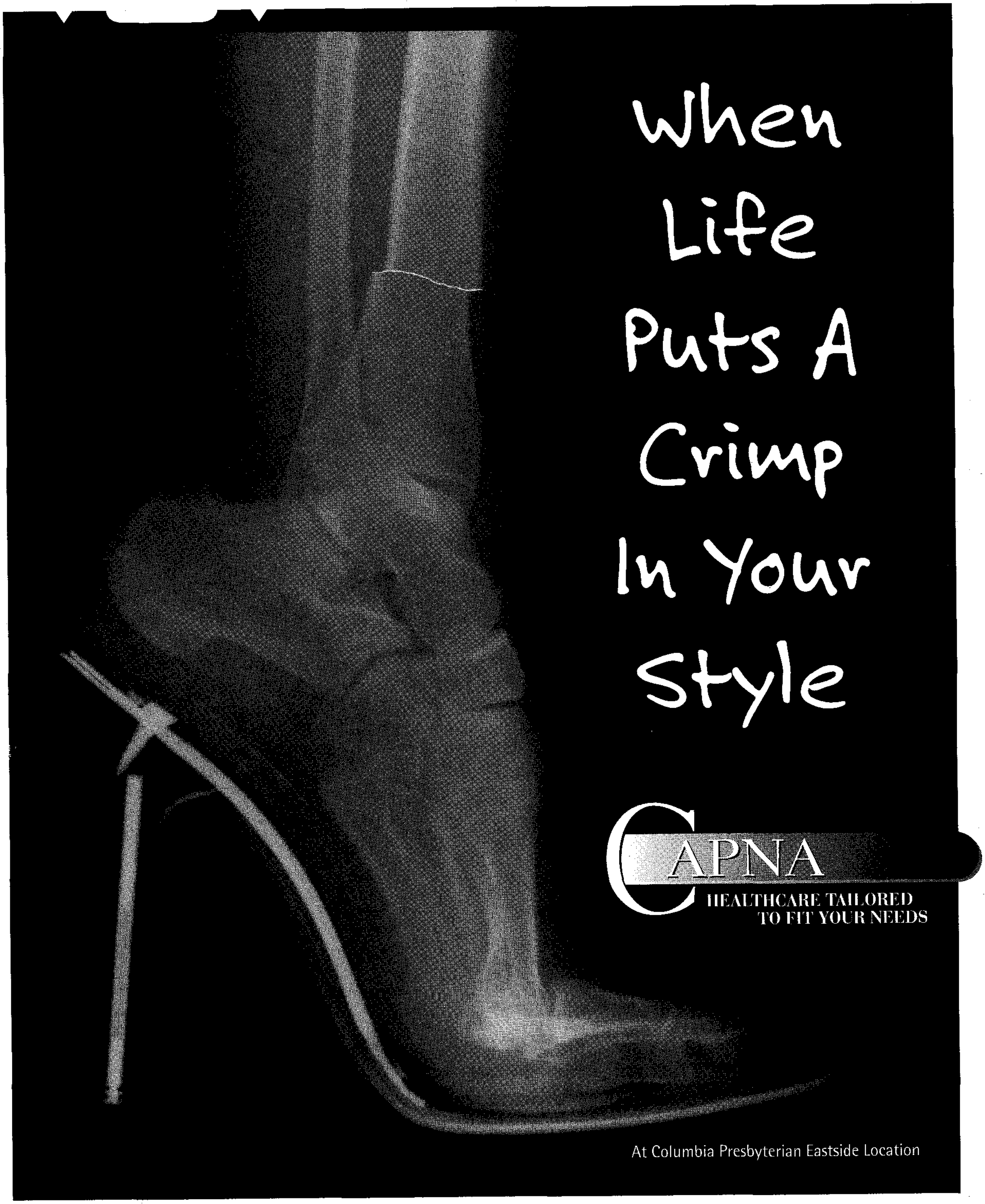


Gothic like us: Mark Edmundson looks around and sees a sensibility transformed into a psychic burden.

It survives into our own day as a psychic burden: the haunted past, the hostile landscape, the looming apocalypse. The gothic divides humanity into masters (heroic-villainous, attractive-repulsive) and their victims, who are most of us. As Edmundson points out, the metaphorical underpinnings of both Marx ("A specter is haunting Europe") and Freud are steeped in the gothic. Freud's idea of the superego corresponds to the gothic hero-villain, the id to the ravished heroine, the psyche to the ruined manse. You can take it from there: Secrets are gothic; the concept of the dual personality—evil masked by virtue—is gothic; the hubristic presumption of mastery over life (cloning, bioengineering) directly descends from *Frankenstein,* a late-gothic milestone. The gothic pervades not only high culture and entertainment but the daily paper and the evening news.

American culture boasts one major anti-gothic tendency, the Emersonian principle of self-reliance. However, Edmundson argues, most of its would-be manifestations in the present day are therapeutic panaceas that rely on gothic formulas. *Forrest Gump,* a cheap sedative in the guise of a movie, is the ultimate fake anti-gothic—all fairy tales are gothic, after all, and what could be more gothic than that parasitic imp, the inner child? Magical thinking, crude symbology, confession and unmasking, the fantasy of empowerment, the liberated self that awakens on the weekend only to dissolve on Monday morning: Such business only reinforces the bindings on the gothic straitjacket.

Edmundson's argument is huge, and drainlike in its suction. You and your friends can sit up until all hours feeding everything in the house into its maw—although chances are that whatever you come up with Edmundson has already thought of and found to be gothic. You might begin to feel that Edmundson is enacting his own scenario: He is the overlord, he's got you locked up in an airtight paradigm, and he'll keep twisting your arm until you admit that all your furtive pleasures and all your two-bit psychological nose pickings are part of the problem. The torrent of examples is relentless, densely packed, and couched in prose often marked by the awkwardness of an academic trying to cross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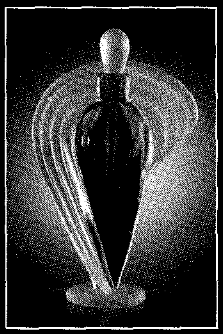

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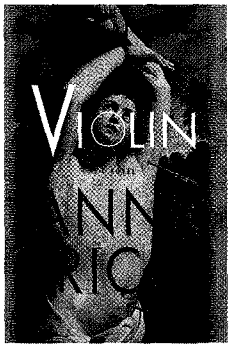
over. It is, however, pretty convincing for all of that.

The gothic is what we Western types have come down to after our failure to be liberated by modernism: guilt-ridden, paranoid, incapable of real pleasure, in thrall to authority and celebrity, shackled by impotent revenge fantasies, susceptible to spurious formulas for transcendence, spineless, easily led. The present mood is not vastly different from the one that seized Europe in the era of revolutionary upheaval at the end of the eighteenth century. Fearfulness reigns in the face of uncertainty, and a feeling of oppression goes along both with a desire to oppress others and a nostalgia for oppressions past. Taken to its logical extreme, the gothic mentality leads to a culture of sadomasochism, a world in which all relationships are solely and overtly based on power, where love does not exist and self-interest rules. This Edmundson sees as a real possibility. Freud foresaw something similar in *Civilization and Its Discontents*, only he trumped up a happy ending, something to the effect that love might conceivably conquer after all.

Edmundson's solution is somewhat more complicated; he offers nothing so facile as to be quotable. In fact, he is never more the professor than when he is dowsing for a conclusion. He works over Shelley's *Prometheus Unbound*, ponders Nietzsche's myth of eternal recurrence, cites Blake and Harold Bloom. What he comes up with is true and sober, if a bit of a letdown: Bona fide introspection is part one, and from this follows a frank admission that bondage begins within. We have met the enemy and he is us. Breaking free of oppression necessitates realizing that we identify with the oppressor. But then, we knew this all along, didn't we? We looked inward a while back. It wasn't much fun. And that is why *Nightmare on Main Street*, however thorough and valuable its diagnosis, may well fall victim to the very thing it describes. Bereft of a magic formula (a very gothic notion), it will fail to rival *The Celestine Prophecy* or *The Book of Virtues* in denting the American wallet.

Or, for that matter, the novels of Anne Rice, among the more overt manifestations of the gothic at large these days. Edmundson points out that Rice's formula reverses the vampire-novel convention: "One is invited to identify with the victimizers . . . against the pale, quivering mortals. . . . The victims are pathetic. . . . Maybe they don't deserve to live." I'll take his word for it, having unaccountably missed *Interview With the Vampire* and her sixteen other books, not all of which are vampire novels. *Violin* is not concerned with vampires, either. It is, however, gothic.



Our heroine, Triana, is, after all, death-haunted. Her beloved husband, Karl, has just died of AIDS in the bedroom of their house in New Orleans's Garden District. He was on the point of completing his scholarly treatise on Saint Sebastian, and left her a fabulous fortune. She has three sisters—one sympathetic, one scheming, one mysteriously absent—and the memory of her little daughter, dead of cancer. Outside her window a violinist plays, a thin, dark, disheveled but aristocratic violinist, who plays like an angel—or like a devil. Others hear him play, too, and aver that his playing is at least as good as anything to be found on commercial recordings. He is, however, dead—a ghost, a specter, a revenant—and he is playing to ensnare her in a dark, ghostly calculation of his own. She is duly entranced and ensnared and follows him back to Venice and Vienna, to the eighteenth century, where she meets Paganini and then the great Beethoven himself. Soon, she detects the outlines of the ghost's dark scheme and wrests control of his violin—but no, I will tell you no more. I've already told you too much.

Ah, how this book evokes the sound of the violin! "You should not need to know the composers I mention often in these pages: Beethoven, Mozart, Tchaikovsky. . . . My words should impart the very essence of the sound to you," she modestly allows in her Proem. And so violins cry, laugh, wail, throb, keen, etc. How, too, she evokes the prose stylings of a gentler, more purple age, although she also is modern, sufficiently modern to compose paragraphs consisting of two words! But she does not do this in the interest of concision—the book is about feeling, and whatever Triana happens to be feeling is retailed again and again at great length.

There's not a lot of blood in the book, and such sadomasochism as occurs is limited to that consensually contracted between the author and the hypocrite lector, her semblable. Presumably this relationship has already been in progress. Coming virginally, as it were, into *Violin*, one has a sensation of . . . interrupting something of which one knows not. Overpowering is the odor of patchouli, the profusion of satin and velour, the piles of carpets, the lack of ventilation. Mad, unbridled laughter comes from a corner, invisible in the murk. Sobs are being emitted somewhere else. Crunch goes a rhinestone-encrusted something underfoot. The hell with it, just paint me yellow and call me a cab. ■

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Of Two Minds

'Side Show' is a tragicomedy that is not quite tragic enough; 'The Quick-Change Room' is grim, even for a Chekhov spin-off.

Dancing cheek to cheek: Emily Skinner (left), Alice Ripley, and Hugh Panaro in *Side Show*.

THE STORY OF SIAMESE TWINS MUST AT LEAST skirt tragedy, no matter how you slice it, and not them. The historical English-born Siamese twins Daisy and Violet Hilton, who during the twenties and thirties went from a freak show to vaudeville fame but ended up as a supermarket bagger and checkout girl in Charlotte, North Carolina, has many tragic elements, and a new Broadway musical tries to tackle them. (A recent Off Broadway one on the same subject was campy.) But musical comedy perforce has problems with tragedy, and **Side Show** is no exception.

The musical, though it calls its heroines by their rightful names, freely deviates from fact, which it is entitled to do. It does show them rise from freak show to vaudeville, as they did, thanks here to the ambiguous ministrations of an entrepreneur, Terry Connor, and a song-and-dance coach, Buddy Foster. They also have a sort of bodyguard, Jake, a stalwart black man secretly in love with Violet, who is presented as a shrinking violet tacitly pining for Buddy. The ambitious Daisy wants to become a star and yearns not so secretly for Terry. But whereas Buddy might marry Violet for the wrong reasons, Terry, though he craves Daisy, cravenly abstains.

That is about as much as you need to know, and not much less than is known to Henry Krieger, the composer, and Bill Russell, the librettist-lyricist. For they are finally at a loss as to how to deal with their material when it reaches dramatic—if not tragic—heights, as evidenced by something like three mutually contradictory endings, which still leave us hanging. Russell's lyrics, seldom less than serviceable but scarcely more than that, cannot fully rise to the occasion. Ditto for Krieger's music, which does nicely enough in Act One but falters in Act Two of this ambitious score, whose quasi-operatic aspirations merely underscore its caducity.

Yet all is far from lost. When you tally up *Side Show*'s credits and debits, you end up, if not exactly in the black, at least in a becoming Oxford gray. There are enough good songs to make the weak ones overlookable, with splendid orchestrations by Harold Wheeler and arrangements by David Chase, who also conducts. There is wonderful scenery from Robin Wagner done with mostly modest means, an object lesson in how good taste and whimsical inventiveness can outshine lavish bedizening.

And apropos outshining, Brian MacDevitt's inspired lighting savvily balances starkness and gaudiness, knowing full well how to make painting turn into sculpture. Thanks to Wagner and MacDevitt, space becomes palpable, whether as confining reality or alluring, deceptive infinity. Gregg Barnes's costumes, deftly juggling the flashy, comic, and elegant, never cease to surprise and delight. A choreographer-director new to Broadway, Robert Longbottom, though not coming up with anything startlingly new, manages to make the old feel fresh and idiomatic: With a name that bespeaks *ars longa*, may he enjoy more than a *vita brevis*.

The cast carries the show with panache and poignance. Alice Ripley (Violet) and Emily Skinner (Daisy) are able, first of all, to be both similar and very different as called for. They also act, sing, and dance compellingly, getting every requisite laugh and tear. On top of that, though not artificially conjoined, they maintain their Siamese twinhood flawlessly through taxing maneuvers. Jeff McCarthy (Terry) and Hugh Panaro (Buddy) must also prestidigitate: They have to keep basically unlikable characters from losing audience sympathy, and come off handsomely. Norm Lewis provides a nobly sung and acted Jake, and Ken Jennings, despite or perhaps because of a freakish voice, makes quite a freak-show boss. The supporting cast, in multiple roles, keeps up admirably.

There are some effective production numbers. In one, a vaudeville routine, the twins become a kind of double Cleopatra discovered in her funerary monument by a bunch of loony pith-helmeted explorers. She/they come(s) to life, and dance(s), sailing down the Nile with two rows

Photograph by Joan Marcus.

of horny ancient-Egyptian swains. The choreography for the intertwined sisters drolly suggests a many-limbed Hindu deity in some Indian ritual, and it is genuinely amusing, even while also oddly lyrical.

Later, there is an impressive number in which the torn Terry fantasizes a separated and sexy Daisy, with whom he indulges in a sensual dance, only to waken to the truth of being alone and miserable. In still another showstopper, Terry, Buddy, and the girls are hoisted into a carnival ride, a heart-shaped tunnel of love created with a heart-stopping strobe effect. Amid much visual splendor, Terry and Daisy kiss passionately, but once they return to reality, all hopes are crushed.

There are echoes of past shows here—*Dreamgirls, The Ziegfeld Follies,* and *Merrily We Roll Along* come to mind—which may or may not bother you. Like the twins, you will most likely be of two minds. But such duality should help you understand what it is like to be inexorably twinned and all too cumbrously twained.

IT WOULD BE ABSURD TODAY TO COMPOSE IN the manner of Mozart, or paint in that of Vermeer. But Nagle Jackson in **The Quick-Change Room** tries to write like Chekhov, which would doom even a less clumsy fellow. Jackson, better known as a director, spent some time at the Bolshoi Dramatic Theatre just as Communism started to crumble. He tries to convey its death rattle through the throes of a fictitious theater company, the Kuzlov, as it struggles to move from ossified traditionalism to an anything-goes new dispensation that would include Lloyd Webber. But backstage clichés such as Jackson peddles are even more threadbare than your ordinary ones.

Unfortunate, too, is the strained use of *The Three Sisters* as the Kuzlov, fallen into crass hands, puts on a corner-cutting musical-comedy version of the play with only two sisters and a madly happy ending in which all sing and dance their way to Moscow. There is scant help from Orson Bean's direction, which turns comedy into burlesque, farce into puppetry, the wistful into the mawkish. As an old-style Stanislavskian director phased out by events, Simon Jones superlatively transcends the text. Two or three actresses (but not the annoying ingenue) also do well, without quite keeping up with the Jones bravura. The companies behind this co-production, L.A.'s Pacific Resident and New York's The Lab theaters, should have met and stayed midway—say, in Manhattan, Kansas—and so have made things easier for both themselves and us.

I CAN'T REMEMBER WHEN, IF EVER, I HAD much use for clowns. Like mimes, they work in a medium that has shot itself in the foot. In the theater, anyway, action must wed words or music or both. Tricicle is the name of three zanies from Barcelona who use bits of music and sometimes a narrator's words; basically, though, they are silent clowns, however elaborate the set and props they utilize. In **Three-for-All,** Joan Gracia, Paco Mir, and Carles Sans camp, horse, and romp around genially, irrepressibly, at times desperately, and mostly unfunnily. (At least to my taste; a large and unusually raffish audience ate them up with a cacophony of cachinnation.)

Again and again, an idea is stretched beyond endurance, whether a game of tennis in a three-bachelor pad, or one guy trying to start a novel as the other two act out his ever more far-fetched brainstorms, or a chap on an exercise bike projecting himself triumphantly into the Tour de France. The various jokes about television, however condign, also become a drag. Best, perhaps, are one fellow using his mouth as a kettle to make tea in, and two others impersonating ice cubes in a drink. For me, these Catalans on a hot tin roof elicited a half-dozen legitimate laughs; the rest of the pandemonium may well have been sneakily underwritten by a hearing-aid company.

But Tricicle, at least, is not pretentious, a virtue unshared by Robert Lepage. I did not catch some of his mammoth offerings, but I despised what he did to Schoenberg's *Erwartung* and Bartók's *Bluebeard's Castle.* Now, in **Elsinore,** he has set about deconstructing *Hamlet,* and the result is as tedious as it is pointless.

Hamlet has always been the butt of reckless experimentation as actresses (often over the hill) undertook the lead, or someone like Robert Wilson adapted the play into a one-man showpiece for himself alone. In *Elsinore,* we have again, with tiny assists, one actor, although, unlike in its previous mountings, it is here not enacted by its adapter-director: Peter Darling plays all the parts in this just-under-two-hour traversal of the work. If gimmickry is what you want, you will get your heart's content; but if you have any respect for the play, you will wonder what earthly purpose, other than exhibitionism, is served here.

We get a set that is a kind of giant Tinkertoy contorting itself into various unpleasantly mechanistic configurations. We get blending of live action with slide projections and film—as the Czech Laterna Magika did long ago and better. We get one actor using age-old devices to make himself split in two, although there is another actor chipping in intermittently.

Further, we get electronic music—or noise—composed and performed by Robert Caux, which creates interesting moods but very little of what I'd call music. And, of course, there is fancy lighting by a brace of designers. What there is not is any new light on *Hamlet,* especially as Peter Darling fails to impress histrionically. Lepage's company calls itself aptly Ex Machina; missing is the *Deus.* ▬

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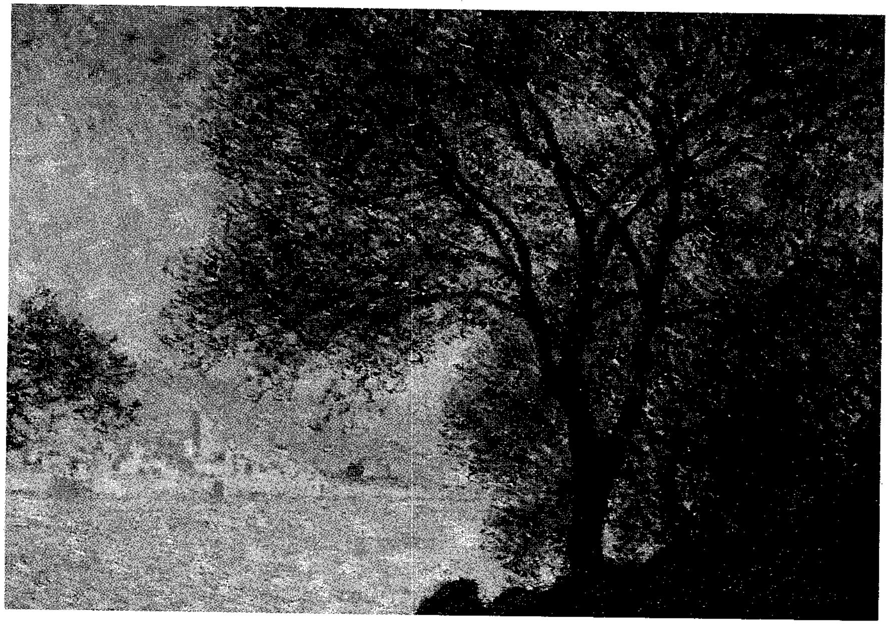
Show Me the Monet

What, another Impressionist exhibit? Two, actually—Degas at the Met, Monet in Brooklyn—both with angles fresh enough to win over the jaded.

NO GROUP OF MODERN ARTISTS IS MORE POPULAR than the Impressionists and their cousins, Manet, Cézanne, Gauguin, Van Gogh, and Degas. Museums play to this taste so often that news of yet another worthy, "Have a nice day" show of such work ordinarily makes me want to take a nap in a darkened room. Yet the two prominent exhibitions of this kind now on display—**The Private Collection of Edgar Degas** at the Metropolitan Museum of Art and **Monet and the Mediterranean** at the Brooklyn Museum of Art—are unexpectedly arresting. Curators are now exploring the edges and margins of Impressionism in order to avoid repetition, with the result that this museum-worn period sometimes seems strangely fresh: The Degas exhibit is particularly stimulating, in part because the art on display escapes from the pigeonholing spirit of art history.



Monet's *Antibes Seen From La Salis* (1888), on view at the Brooklyn Museum.

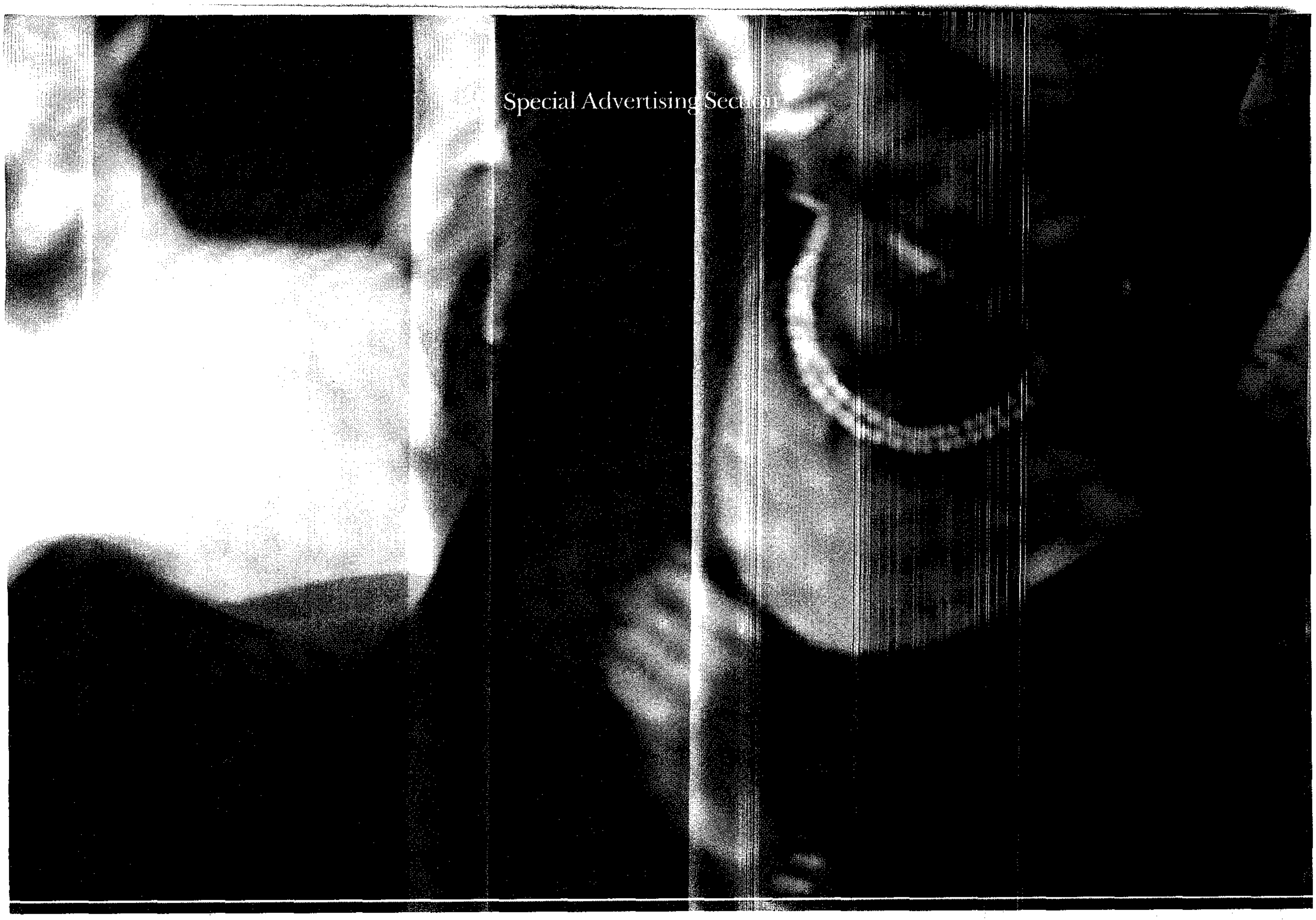
Photograph courtesy of Kimbell Art Museum, Fort Worth.

A master of the silvery light of northern France, Monet (1840–1926) was not a romantic who required faraway places to stimulate his imagination. Capturing the mercurial light around him was usually challenge enough. Yet Monet did make several working trips south, traveling to the Italian and French Rivieras in 1884, Cap d'Antibes in 1888, and Venice in 1908. Because these trips were neither frequent nor of great duration—he would spend about three months away from home—historians have not emphasized them. And because many of his Mediterranean paintings remain in private collections, they have not been extensively shown, let alone seen together. As a result, this handsome exhibition of 60 pictures, organized by Joachim Pissarro of the Kimbell Art Museum in Fort Worth, offers a newly angled view of Monet's art.

But that alone is not what's surprising about this show. Despite his radical experiments in the depiction of light, Monet was ordinarily a sober artist; he retained the measure of a scientist even when he violated the conventions of art. In 1884, however, a note of wildness, almost of desperation, entered his work. Like many other northern artists who look south, Monet—perhaps fearing that his art was growing formulaic—used dazzling light and chaotic color to challenge and reawaken his sensibility. He would have liked, he said in a letter, to paint with "gold and gems." When in 1884 he made several paintings of a garden in Bordighera, they did not have that air of stately visual experiment characteristic of his later studies of the wheat stack or the cathedral; instead, they seemed an exercise in struggle, pushing boundaries, trying to capture what cannot be caught. The almost scruffy pictures of the garden lacked his typical charm and savoir-faire. (That is partly why they are interesting.) He called this garden a "pure paradise," but it was a paradise rich in difficulty.

In 1888, Monet remained as experimental as ever—but as a master of his Mediterranean environment. The pictures made in Cap d'Antibes are among his most beautiful, serene, and assured. Hung in a room by themselves in Brooklyn, they look marvelously fresh in the daylight of the museum's newly renovated galleries. In a series of distant views across water, the artist, standing at the same spot near an arching tree, portrayed Antibes in a variety of lights that range from early morning to late afternoon. Each picture has a dappled radiance; here, Monet does seem to work with a palette of crushed gold and gems. He also created some pictures of magisterial simplicity—an image of rocks, water, and sky; a hazy view of the Alps across the sea—that are nonetheless sublimely complex in color. Monet could make a deep and distant blue come forward rather than recede, which surprises—and excites—the eye. He could make the relationship between colors (whatever the subject of the picture) appear as richly nuanced as the relations within a family.

The Venetian pictures marked still another contrast. In 1908, Monet was 68 years old, rich and successful. He knew himself and his intentions well. If he were younger, he said, then Venice might have transformed him. But now he no longer struggled with something fundamentally new, as he *(continued on page 129)*



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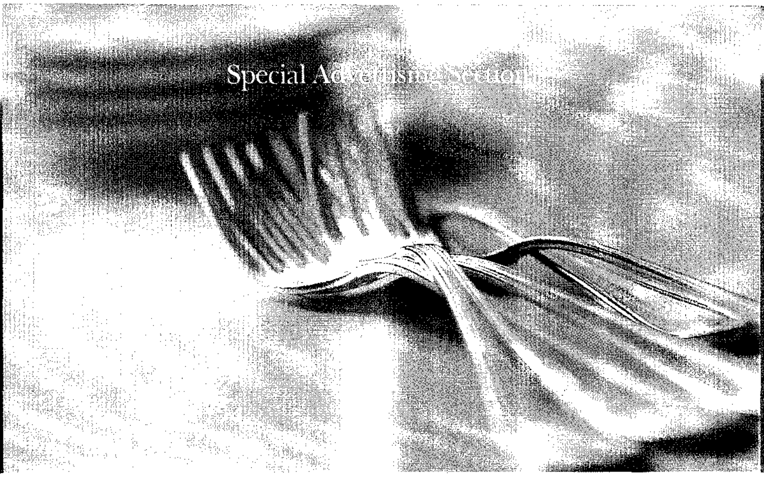

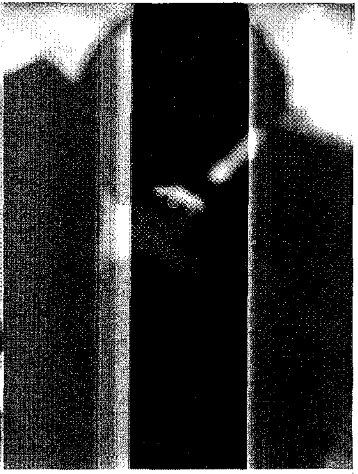

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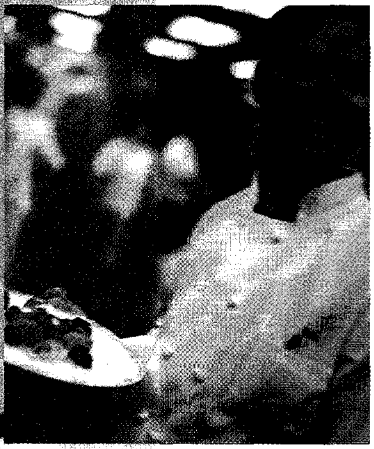
LORY CONKLIN Research

All photos not specified were taken at the Hudson River Club

Suite Dreams

If there's a big party in your plans, you can always turn to one of New York's prominent hotels or roomy nightclubs. What they offer, besides elbow room, are classic venues, endless in-house services, often stunning views.

Location, location, location is not the only party favor offered by the **Essex House** (160 Central Park South, 307-0300) perched high above Central Park. The hotel can do parties for as few as 10 to 15, as many as 1,000, and provides special props for special themes–a South Street Seaport look with lobster pots, buoys, and other nautical gewgaws, an Asian station with sushi and Oriental screens and, to ring in the holiday season, an endless inventory of twinkling lights to edge dessert buffets.

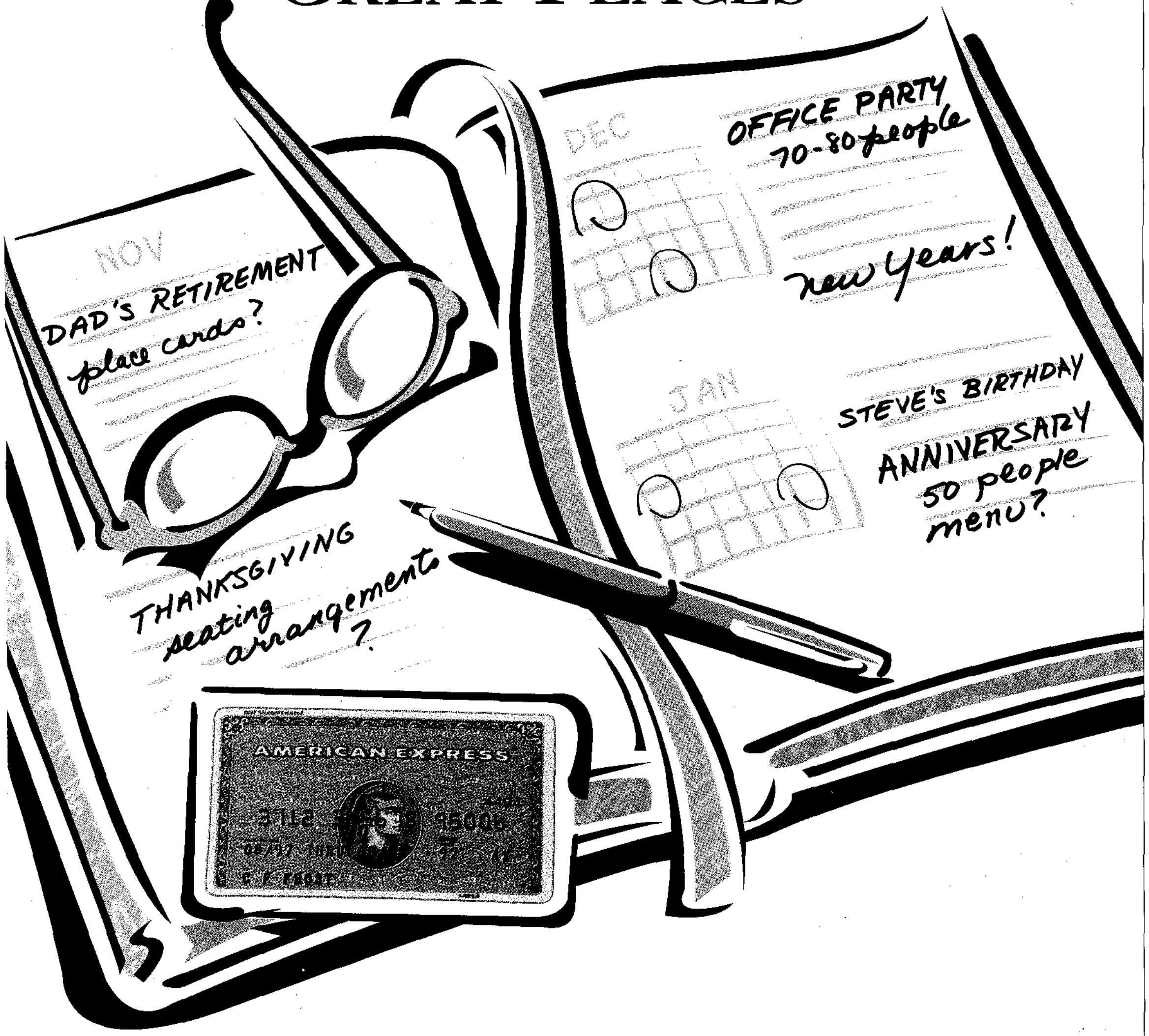


Near the U.N., the smartly remodeled **Regal UN Plaza Hotel** (1 United Nations Plaza, 44th St. at First Avenue, 758-1234) will lull your guests with a vast collection of exotic tapestries and wall coverings, then wow them with its views. Reach out and touch the Chrysler Building from one room, gape at the East River and the 59th Street bridge in another. The hotel will decorate these aeries with whatever seasonal theme you request, Christmas tree to menorah.

Five hundred feet above the sidewalks of New York, the party penthouses of **The RIHGA Royal Hotel** (151 W. 54th St., 307-5000) give you a fabulous view over Central Park and the city. In this all-suite hotel, you can book the spacious Gershwin or Majestic penthouses, the smaller, 300-square-foot atrium entry Riverview Penthouse, or a private suite. Order a full holiday meal to enjoy at home, or have dinner served in a complimentary RIHGA suite with American specialties by John Halligan, executive chef of the hotel's Halcyon restaurant.

RIHGA Royal Hotel

GREAT PARTIES CALL FOR GREAT PLACES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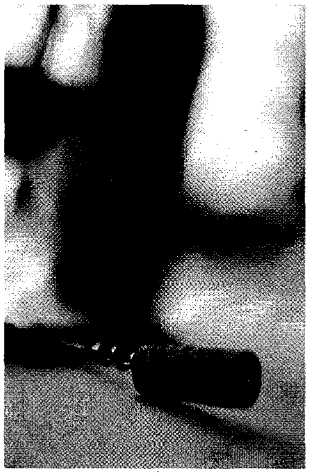
At **The Mark** (Madison at 77th St., 744-4300), a clubby and elegant hotel, your party choices are many. Maybe you want to take the office out for an afternoon Chocolate Tea. Laurent Carratie, the hotel's pastry chef, a fifth-generation baker, has devised a menu using the exquisite Valrhona or Cacao Barry chocolate bars. At the other extreme, you can throw a gala wine dinner for up to 10, with Warren Siniarski of Stag's Leap Wine Cellars uncorking a dozen of his finest Cabernet Sauvignons. Or book a suite on the Townhouse Floor, for 15 to 200, complete with butler service, bone porcelain china, personalized menu folders, and a high form of culinary excellence from Mark's, the hotel's cushy Edwardian restaurant which wins raves from *Zagat*.

The Mark Hotel

It's hard to top the views at **The Millenium Hilton** (55 Church St., 693-2001), but the food is right up there. From the 55th floor Presidential Suite, which seats 50 for sit-down dinner, 90 for cocktails, you can see river to river and clear to the Central Park Sheep Meadow. You dine on the creations of the hotel's executive chef Carmine Marletta, who effects a blend of American cuisine with a Tuscan influence in his four-diamond Taliesin restaurant. The suite is done up at holiday time with decorated tree, poinsettias and festive fabric.

The Millenium Hilton



When you book **The Rainbow Room** (30 Rockefeller Plaza, 632-5000), you hit the heights of Art Deco and the apex of eyeballing. Up in the Rockefeller Center treetops, there are wraparound views for 50 miles. The 65th floor Rainbow Room is dark on Monday night for those who choose to book the whole megillah. The 64th floor is all private party suites, and whatever venue you choose, you benefit by the acclaimed cookery of executive chef/director Waldy Malouf and pastry chef Martin Howard, as well as the cocktail magic of mixologist Dale De Groff.

At the Starlight Roof of **The Waldorf=Astoria** (301 Park Ave., 355-3000), celebrate in a grand Manhattan tradition. Benny Goodman, Xavier Cugat, and Artie Shaw played this 18th floor room, an Art Deco treasure with restored bronze ceiling and original etched-glass panels. In its heyday, "Direct from the Starlight Roof of the Waldorf=Astoria," a popular radio show, broadcasted the big band sounds. Guests (from 200 to 550) will find the views of Park Avenue as arresting as ever.

The Waldorf=Astoria

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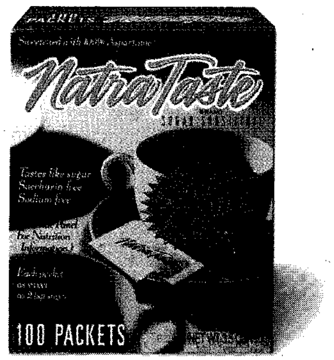
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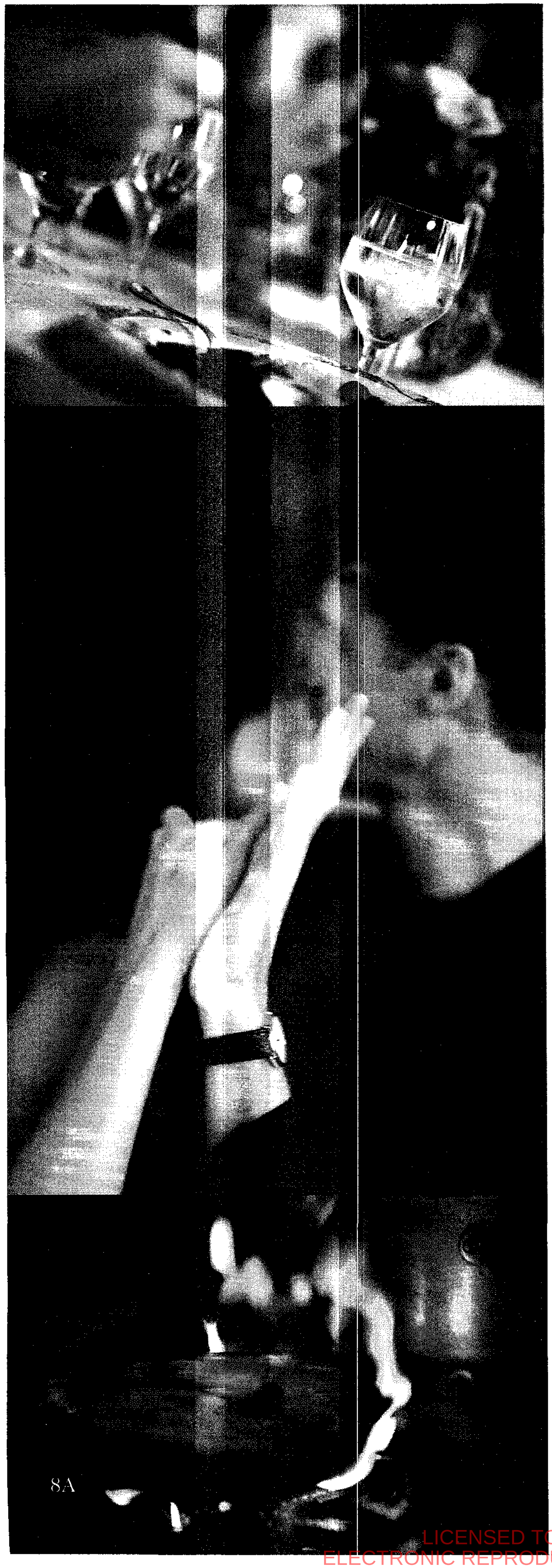
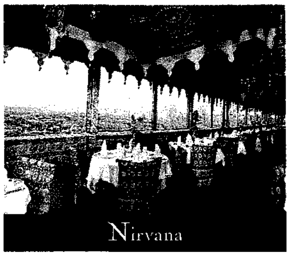


To Dine For

Do you want to evoke the north woods, or southern France? A little Spanish town or a townhouse in old New York? In a city chockful of restaurants, you can plan a party around any ethnic cookery or ambient theme. And remember, paying for your holiday party on the **American Express Card** is easy and convenient. And *Membership Rewards*^{SM} enrollees receive a point for every dollar they charge.

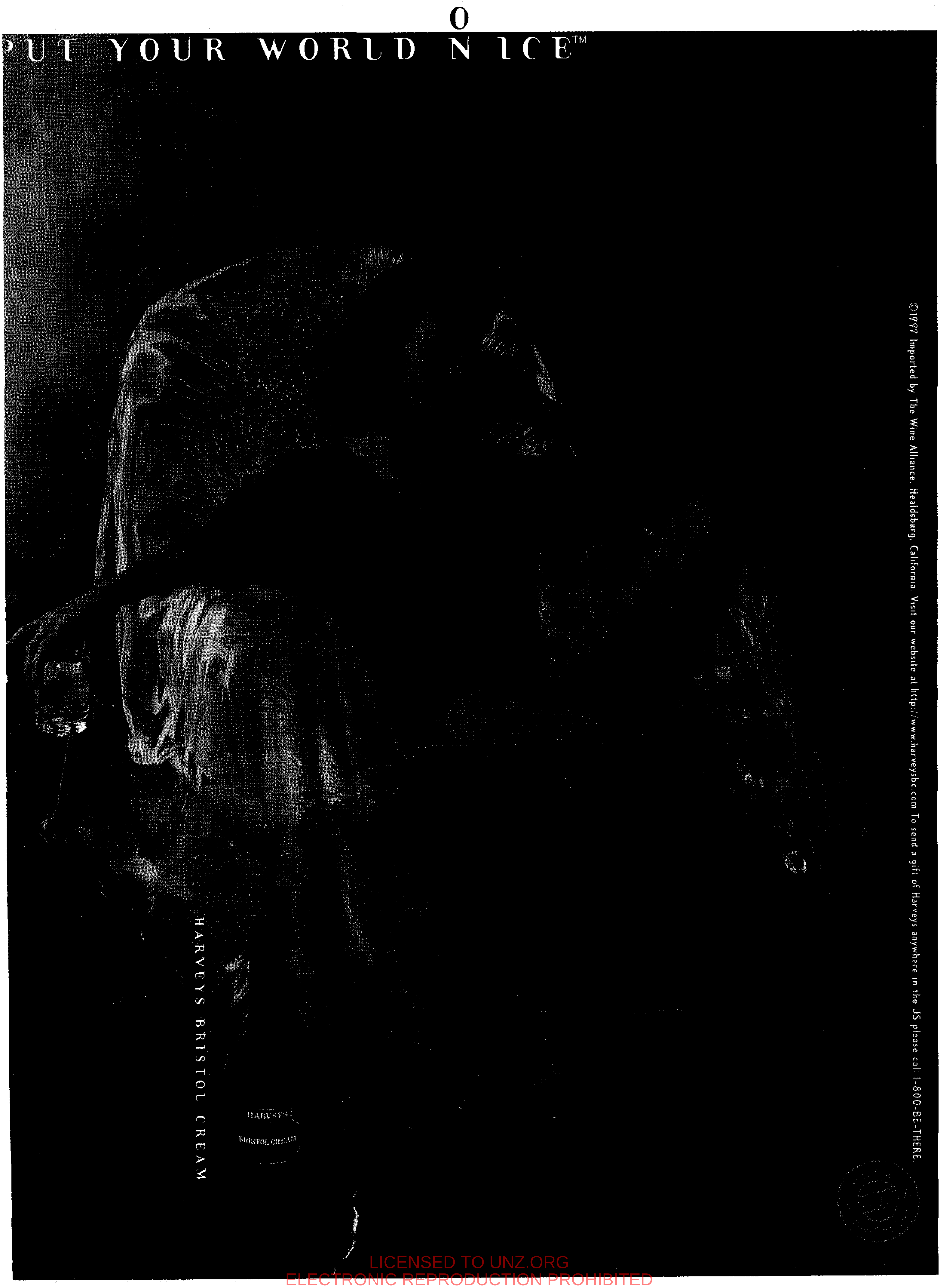


Nirvana

Party goers may think they've risen to a little corner of Bengali heaven at **Nirvana** (30 Central Park South, 486-5700). The 15th floor penthouse under an exotic multi-colored tent, looks across Central Park and up Fifth Avenue and, thanks to strategic seating and use of broad mirrors, everyone gets a view. The lighting is soft, the walls bright in their Indian/Bengali fabric, a whimsical elephant figure stands out like a brass deity, and the food has reached new heights under 21-year-old Rimi, one of the youngest head chefs in New York, a beauty in Bengali sari who draws inspiration from the cuisines of all corners of the world. Rimi cooks exclusively with meats that are halal, a Kosher-like process, blessed with a prayer, given maximum quality and freshness.

With its terraced dining rooms, polished brass, and tapestried banquettes, the **Hudson River Club** (4 World Financial Center, 786-1500) will put your guests in mind of a bygone New York. Guests are bound to swoon over the sweeping waterfront views of the Statue of Liberty and Ellis Island, as well as the creative Hudson River cuisine of chef James Porteus. This is the perfect spot for elegant small dinners as well as more elaborate special events, including weddings, engagement parties, and holiday celebrations—all with amazing river vistas. (*Many thanks to the professionals at the Hudson River Club for their gracious assistance in coordinating a photo shoot for this special section*).

Hudson River Club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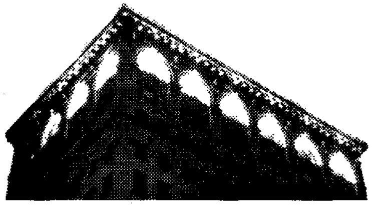

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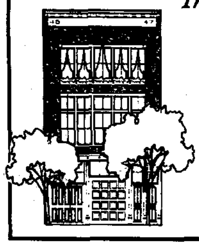
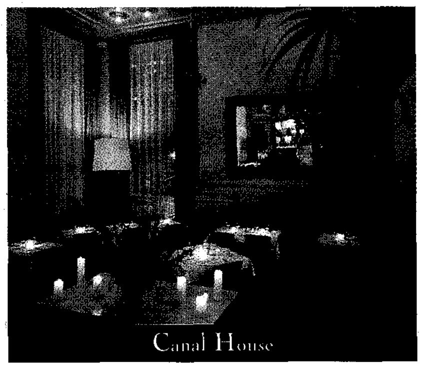




Canal House

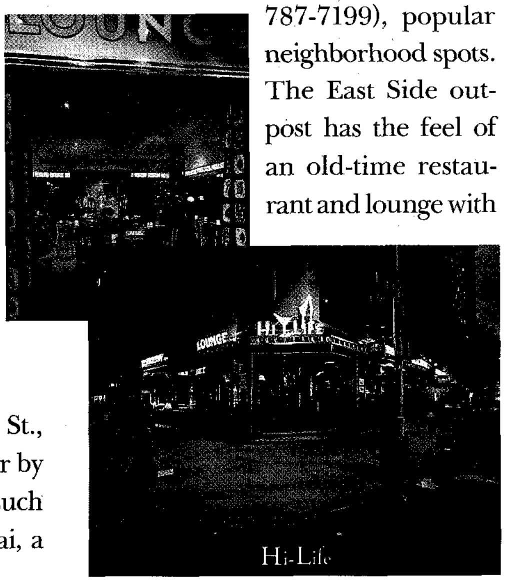
When you choose the **Canal House** (310 W. Broadway, 965-3588) you not only get *Times* 2-star dining in the regional American mode, you get the eclectic buzz of SoHo and the patronage from the hip new SoHo Grand Hotel which houses the restaurant. The fashion, entertainment and art worlds come to eat, drink and make deals at the Canal House which draws its name from the days when lower Manhattan was a series of canals, but the look is the metallic industrial SoHo from before the arts arrival.

There are Italian restaurants and then there's **Lattanzi** (361 W. 46th St.,315-0980), an intimate but lusty set of rooms beside a theater district garden. Whether you book a long table for 18 or the whole house for 170, you dine on traditional Roman menu that also includes age-old specialties from the Roman-Jewish community, done with a nuova touch–a gorgeous tortelloni with braised fennel and raisins or the homemade pasta with artichoke sauce and pecorino.

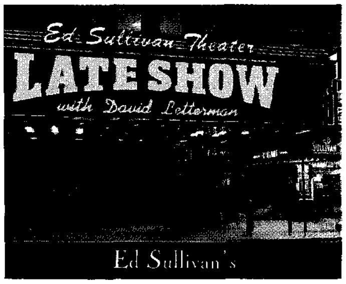
At **Penang SoHo** (109 Spring St., 274-8883) your group will gather by a little waterfall and feast on such Malaysian delicacies as roti canai, a pancake with curry dipping sauce, golden fried squid called sotong goreng and the house's signature entree, mango shrimp, or chicken. Penang, which can comfortably handle groups of up to 70, has sister restaurants located at 240 Columbus and 1596 2nd Ave.

In the heart of Manhattan's lake district, **The Boathouse** (Central Park Lake, East Park Drive North and 72nd St., 517-2233) is a versatile party place that starts with a stunning view across the water to the towers of Central Park South and goes on from there. From the glassed-in Garden Pavilion, winter seems tamed: the trees with their seasonal decorations, the lake shimmering with lights. The staff is readyand able to do it all: entertainment, decoration, party favors, invitations, shuttle service from Fifth Avenue, and chef Osvaldo Gutierrez will cook up a custom menu, you name it.

Holiday jollity abounds at New York's **Hi-Life** restaurants (1340 1st Ave., 249-3600; 477 Amsterdam, 787-7199), popular neighborhood spots. The East Side outpost has the feel of an old-time restaurant and lounge with

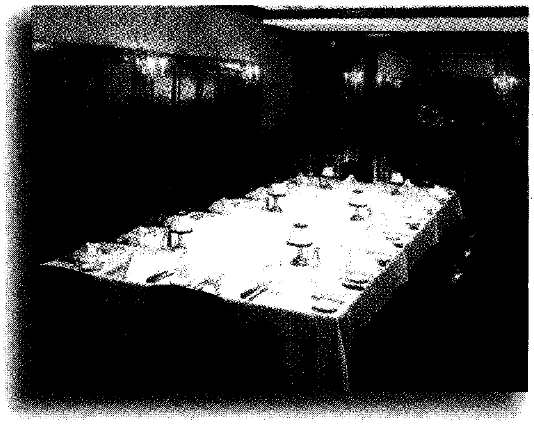


Hi-Life



a mahogany bar, Hollywood booths, and private lounge. The Amsterdam Avenue venue is the original, and more cozy, version. The same owners host parties of up to 250 at **Ed Sullivan's Restaurant** (1697 Broadway, 541-1697) noted for its clubby '40s-era glamour, a menu that fuses old-style steaks and seafood with eclectic modern specialties, and nightly jazz with no cover. The two-story re-creation features a mahogany and beveled-glass bar and an extensive martini menu.

Don't confuse **Brew's** (156 E. 34th St., 889-3369) with an arriviste brew pub. Sixty this year, the classic New York saloon is owned by the third-generation Brew family who will make sure your party of 10 to 200 melds happily into the clubby confines of dark wood, Tiffany style shades, plank floors. Brew's is a favorite of visiting entertainers, NBA, and NHL players who stay next door at the Dumont Plaza. Owners Kieran Timothy, and Jennifer Brew call theirs comfort food–steaks, chops, chicken pot pie, and of course, acclaimed burgers.



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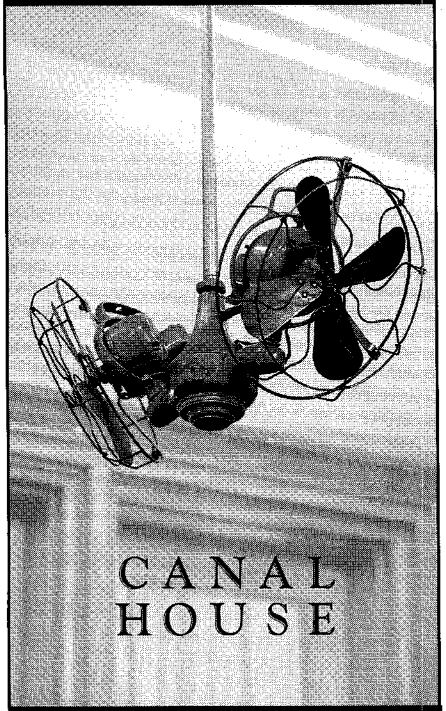

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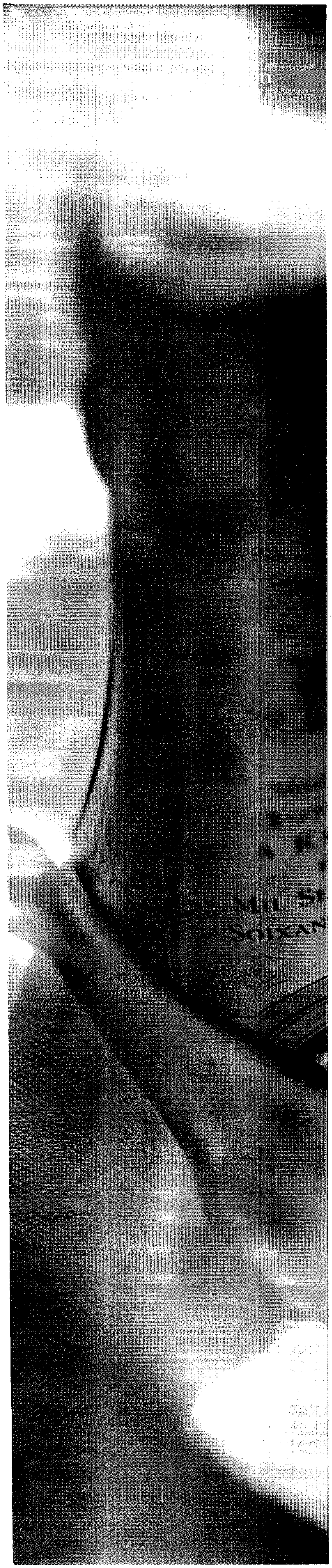
Meal time is always party time at **Patsy's** (236 W. 56th St., 247-3491), the festive midtown fixture long favored by Frank Sinatra and other noted trenchermen. Groups of up to 80 can partake of the groaning buffet, or order off the classic Neapolitan menu. While Sinatra doesn't come to town these days, he still orders cases of Patsy's filleto pasta sauce, which he then sends to his son and daughter.

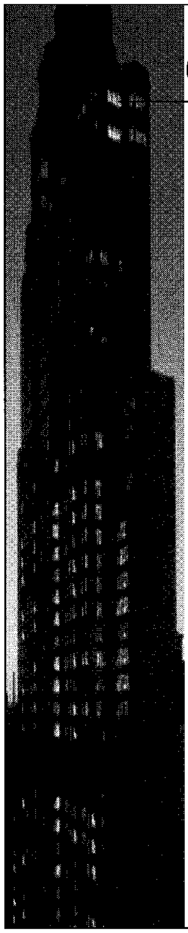
Things fit like a comfy shoe at the neighborhood pub **S&T 587**, a.k.a. Stock & Tankard (587 3rd Ave., 661-3181). Parties of up to 80 or 90 can enjoy the enclosed rear garden deck, an ample cigar and martini menu, great wines, and pub food with a twist, such as a Vietnamese-style calamari.

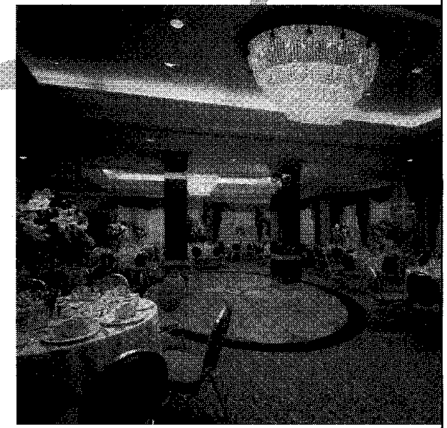
FRESCO by Scotto

When you celebrate at **FRESCO by Scotto** (34 E. 52nd St., 935-3434), within walking distance of major hotels, you know you'll get imaginative northern Italian food and you just may share the charming and spacious premises with Al Pacino, Whitney Houston, Chevy Chase, or Barbara Walters. FRESCO treats party groups like favored guests, providing personalized menus and starting you off and grazing on grilled pizza and vegetable chip starters. Then you sit down to a four-course feast that begins with a potato crostata with gorgonzola and only gets better.

At **Tennessee Mountain** (143 Spring St., 431-3993), you're guaranteed a finger-lickin' holiday frolic. This friendly and rustic SoHo barbecue house, which also sets up parties in neighborhood lofts, offices, and apartments, can easily handle groups of 100. Recently, it's owners opened a midtown Tennessee Mountain (121 W. 45th) with private rooms for cigar and cognac lovers.







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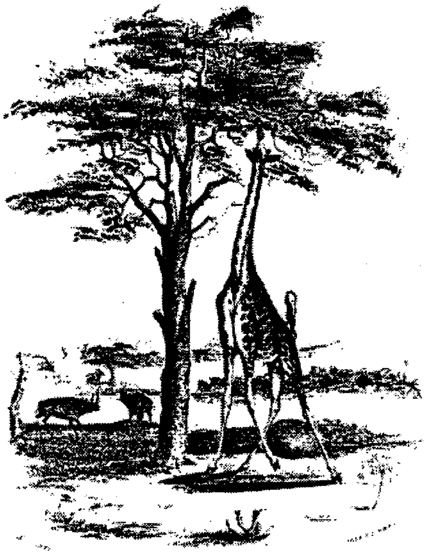

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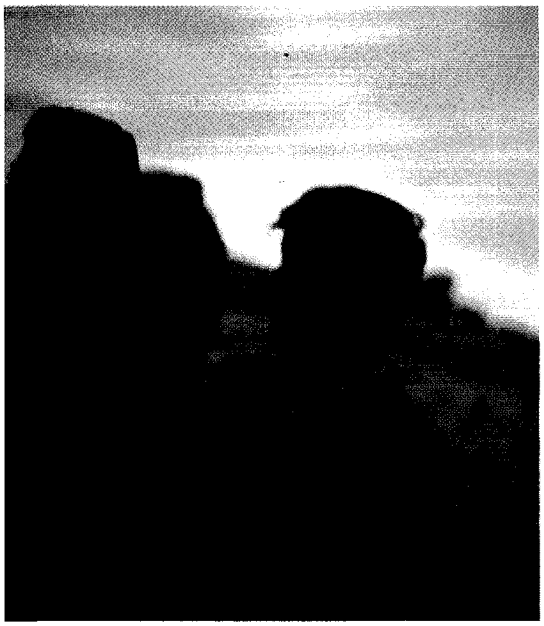
If old-world warmth and excellent bistro food are the aims, then **Réne Pujol** (321 W. 51st. St., 246-3023) is the right party choice. You'll feel transported to the French countryside at this family-run restaurant with working fireplaces and private party rooms. Among Claude Franques' more enticing items are a warm salmon salad with potato and shiitake mushrooms and an oh-so-rich fondant au chocolat.



At **DeGrezia** (231 E. 50th St., between 2nd and 3rd Avenues,750-5353) you'll find holiday warmth every day of the year. The restaurant occupies two adjoining brownstones, all golden oak, brass sconces and puffy banquettes, and a wait staff with just the right touch. Regional dishes DeGrezia does best: angel hair pasta with lobster and a light cognac sauce, grilled veal chop encrusted with padana cheese.

Whether it's lunch for eight or cocktails for 120, when you've held one Christmas party at **Ben Benson's Steakhouse** (123 W. 52nd St., 581-8888) you'll want to do it again. "We have a huge backlog at Christmas," says Ben Benson, owner of this clubby steak house,"because the same groups come back year after year." You'll start with the famous house appetizers like fillet tips on garlic bread and crabcakes, then dig into fillets, roast beef or the like, served from a carving station in the handsomely appointed upstairs room.

Your guests will feel they've cracked the gates of something special at the trendy and desirable **Campagnola** (1382 First Ave., 861-1102). Chef Etienne Lizzi prepares an extensive antipasto bar, traditional Italian dishes with special gusto, and will gladly put together the elements of a personalized evening's feast.

With its terrific sound system, vast spaces, 16-foot ceilings and happy din, **Heartland Brewery** (35 Union Sq. W., 645-3400, 255-9794 catering) dares you not to have a merry. The highly rated brew pub can entertain groups of up to 300. There are scotch and tequila menus, but home brew is the main attractions, especially during the holidays when eight special beers are turned out by the hefty copper and steel brewery on site.

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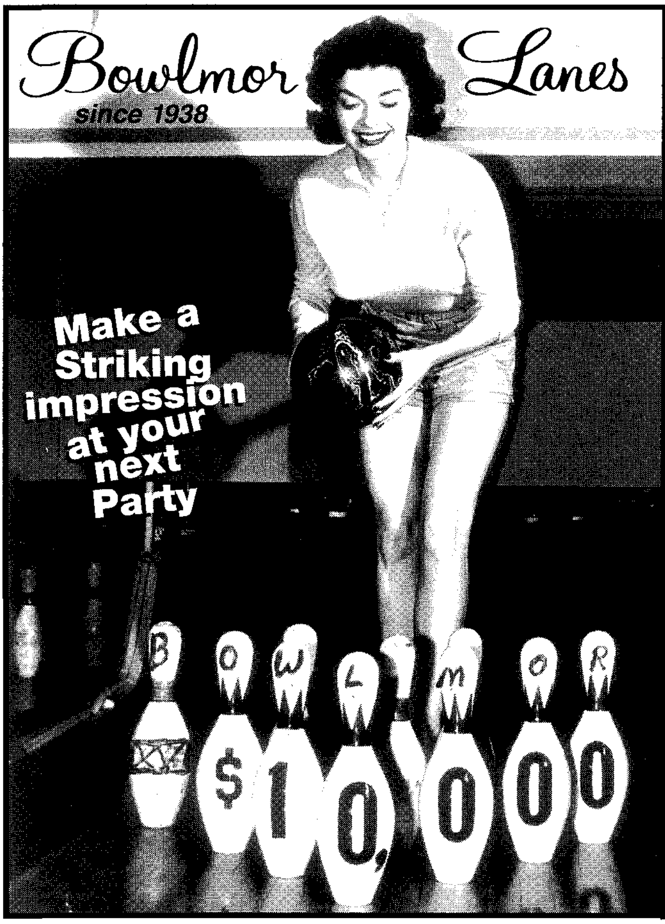
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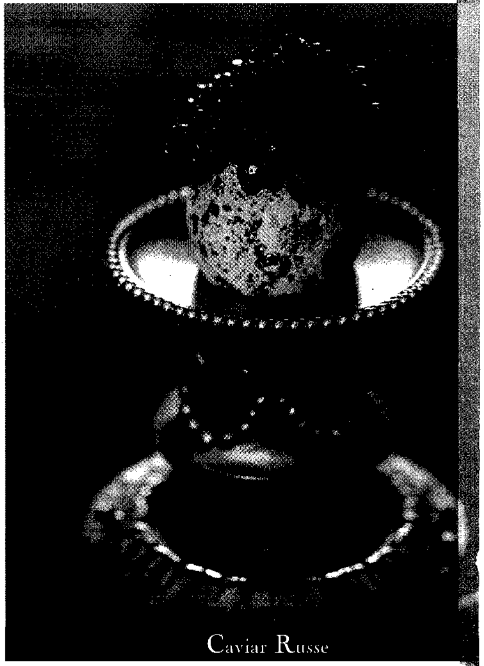
AMERICAN EXPRESS Cards

When you celebrate at **Martini's Restaurant & Bar** (810 7th Ave., at 53rd. St. 767-1717), it all starts with a martini–maybe a James Bond Double O Seven, or a Bombay Sapphire, or the award-winning Cosmopolitan. This lively Theater District sidewalk cafe, which has hosted a number of Broadway cast parties, is equally noted for chef Richard Krause's Cal-Italian menu–Tuscan tomato soup, four-green salad with pancetta, heavenly homemade pappardelle.

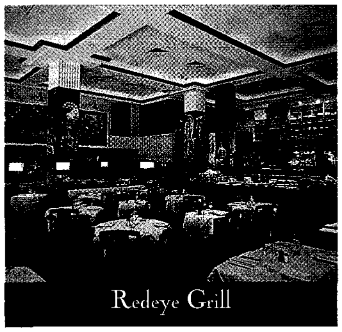
At **Tio Pepe** (168 W. 4th St., 242-9338) in the West Village you might as well be in a little Spanish town. Your guests (up to 65 in number) will warm to a strolling guitarist, Spanish and Mexican specialties, and a skylighted garden room. The same festive style obtains at Tio Pepe's brother restaurant in Brooklyn's Bay Ridge, **Casa Pepe** (114 Bay Ridge Ave., 718-833-8865), which appeals to party goers (up to 120) with a fireplace and skylit dining room. Both will spice up your party with the popular house seafood tapas and lobster dishes.

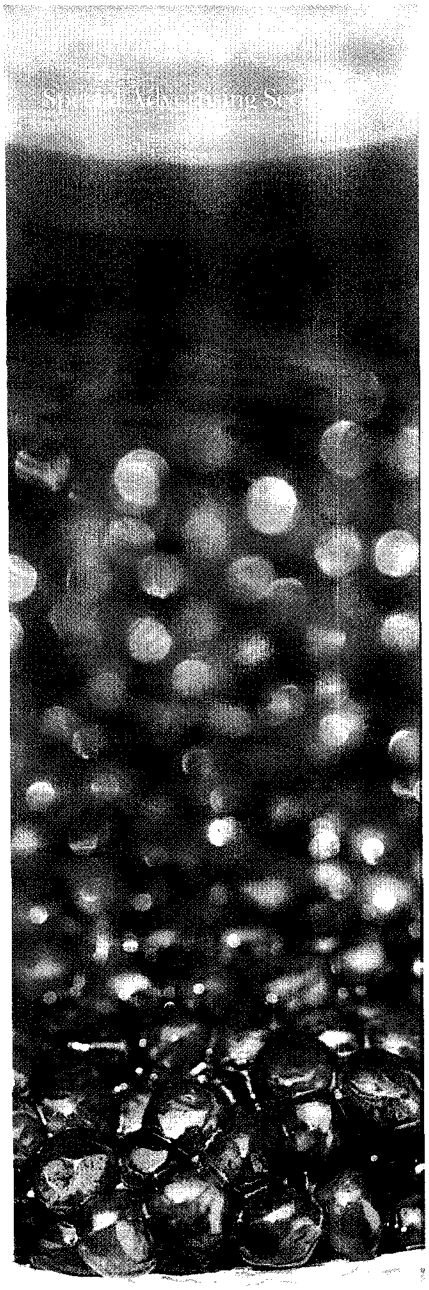
To take your guests to a fairytale Russia, you need only climb a flight above Madison and 54th to the elegant and intimate **Caviar Russe** (538 Madison, 980-5908). The bright moldings were sculpted by Russian craftsmen, the caviar is from the Caspian, and caviar inflects the dishes. If you want a fete of caviar cuisine at home, Caviar Russe will bring the Caspian to you (for this, call 800-NY-CAVIAR).

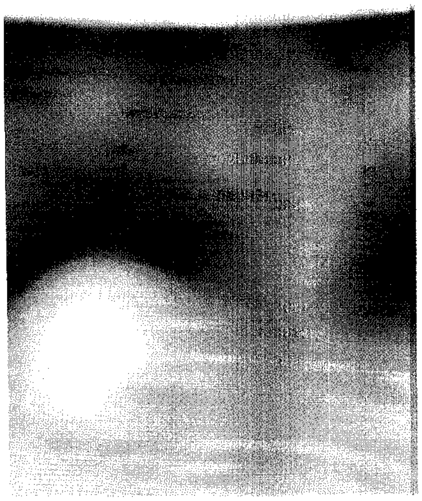

Caviar Russe

At once casual and chic, **Ecco** (124 Chambers St., 227-7074) is always a party waiting to happen. Known to regulars as the Italian Saloon, the 13-year-old TriBeCa fixture with its turn-of-the-century bar decor specializes in fresh seafood, pastas, chicken, and veal dishes and relaxed but unstinting service.

One of the beauties of a private party at the **Redeye Grill** (890 7th Ave., 541-9000) is that you're never cut off from the action of this buzzing bi-coastal restaurant and late-night jazz spot. Both the Pacific Lounge, furnished with a stone-tiled floor, fireplace, bar audio system, and the smaller glass-enclosed Sky Box overlook the heart of the restaurant . Global seafood is the main event–maki rolls, smoked fish carpaccio, and the famed "dancing shrimp" appetizer.


Redeye Grill





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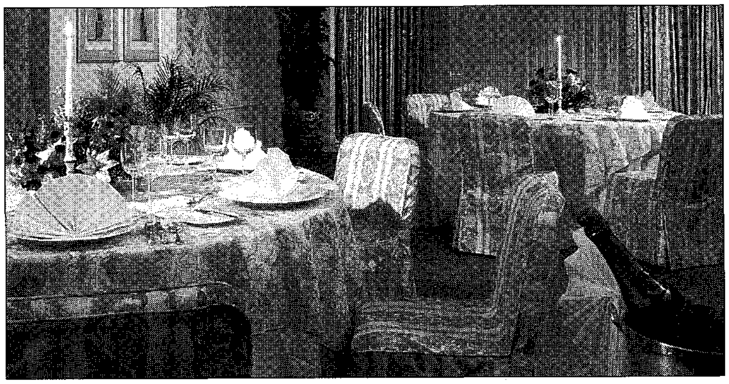

You've dreamed of the perfect setting for your affair. The Upper East Side, of course. A place where elegance isn't ordinary. And exclusiveness is unpretentious. A place where guests have individual menus prepared with the attentiveness of the finest restaurant. And served in an unobtrusive manner. A place that feels a lot more expensive than it really is. A place that's called The Mark.

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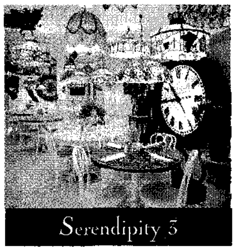
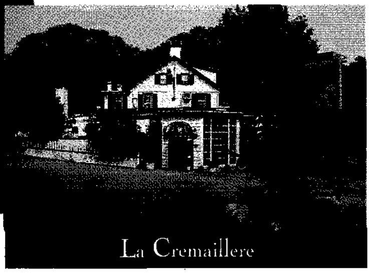
At **Rossini's** (108 E.38th St., 683-0135), you feel you've stepped back into an earlier and more elegant New York. There's padded warmth, plush velvet chairs, spaciously placed tables. At receptions, parties, and rehearsal dinners for up to 150, guests dine on Rossini's northern Italian specialties, though you can also plan a customized menu.

Rossini's

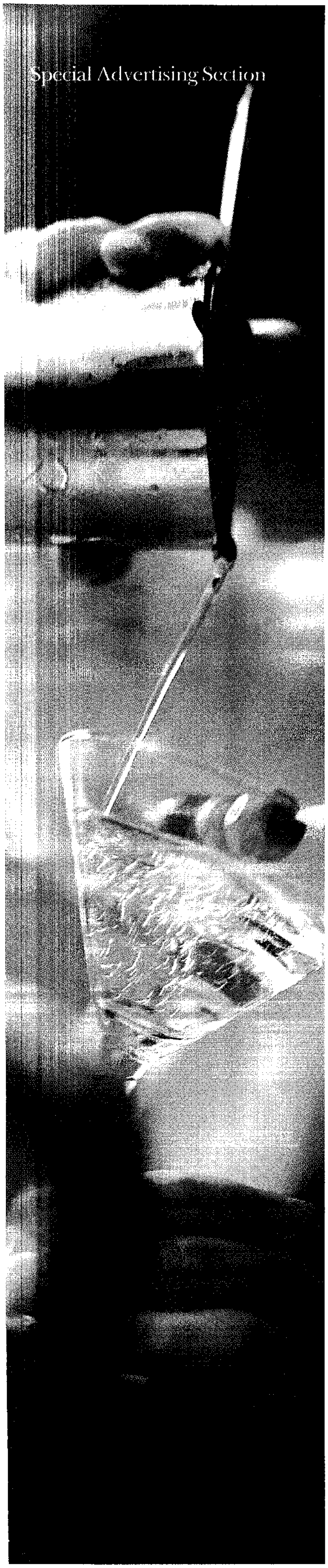

Serendipity 3

Save room for dessert at **Serendipity 3** (225 E. 60th St., 838-3531), the East Side fixture and perhaps New York's first theme restaurant. Opened in 1954 as boutique, restaurant, coffee house, and an early favorite of Andy Warhol, Marilyn Monroe and others, Serendipity 3 still slays its patrons with decadent sweets like the Frozen Hot Chocolate. Parties take over the upstairs Art Deco parlor.

Up in horsey northern Westchester, **La Cremaillere** (46 Bedford-Banksville Road, 914-234-9647) is a postcard-perfect party destination, a 1750 white clapboard house with polished slate floors, brick fireplaces, fresh orchids on the table, French provincial murals on the wall. Whether you book a private room for up to 40 or take over the whole restaurant, the staff will meet every need. The food is country French with a light touch–roast duckling with cider peppercorn sauce, grilled fillet of salmon with couscous and ginger-lime sauce.


La Cremaillere

As usual, holiday party space is going fast at **The Park Restaurant and Bar** (109 E. 56th St., 750-5656) in the Lombardy Hotel. Of the four dining rooms, party goers like the cozy, skylighted garden room and the Tamboril Lounge, a cigar bar off the 56th Street entrance. The food is a heavenly Franco-American union.



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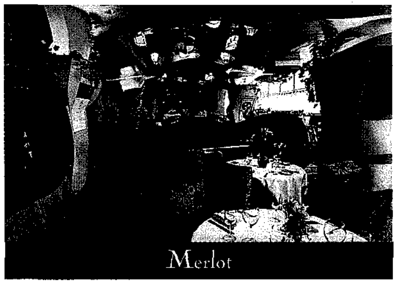
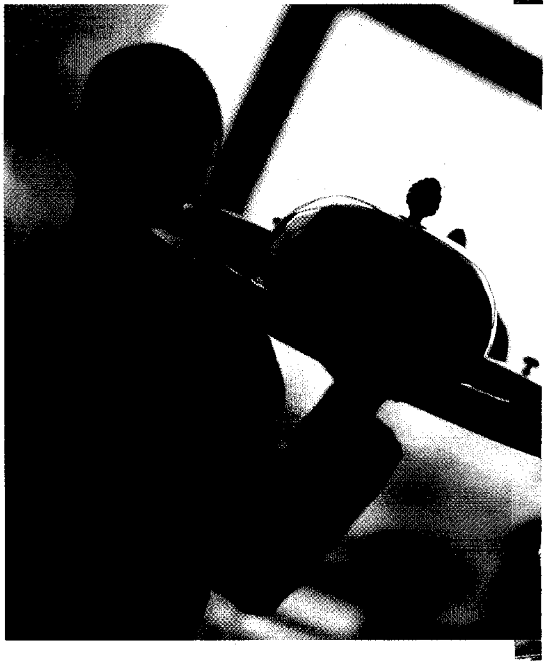
When you party at a restaurant belonging to **Gruppo Ristoratori Italiani** (330 W. 58th St., 262-2128), you can count on authentic Italian food. GRI, an association of 200 U.S. restaurants, promotes the culture of Italian cuisine found across Italy. Eight worthy GRI members in the area are: Barbetta, San Domenico, Letizia, San Pietro, Mazzei, Vittorio Cucina Regionale Italiana, and La Pizza Fresca in Manhattan, Caffe Lamberti in Cherry Hill, N.J., LuNello's in Totowa, N.J., Foro Italicao in Elmwood Park, N.J., and Marcello's in Suffern, N.Y.


Merlot

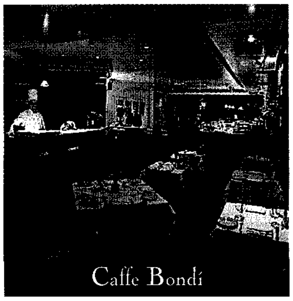
Music takes on human personality traits at **Merlot Bar & Grill** (48 W. 63rd St., 3MERLOT), a colorful (its owners say schizophrenic) cafe across from Lincoln Center. The hand rails look like sax keyboards, the chairs wear bell bottoms and ballet slippers. The much-acclaimed downstairs restaurant and jazz club, **Iridium**, is an ideal party venue, and the French-American menu routinely hits a high note.



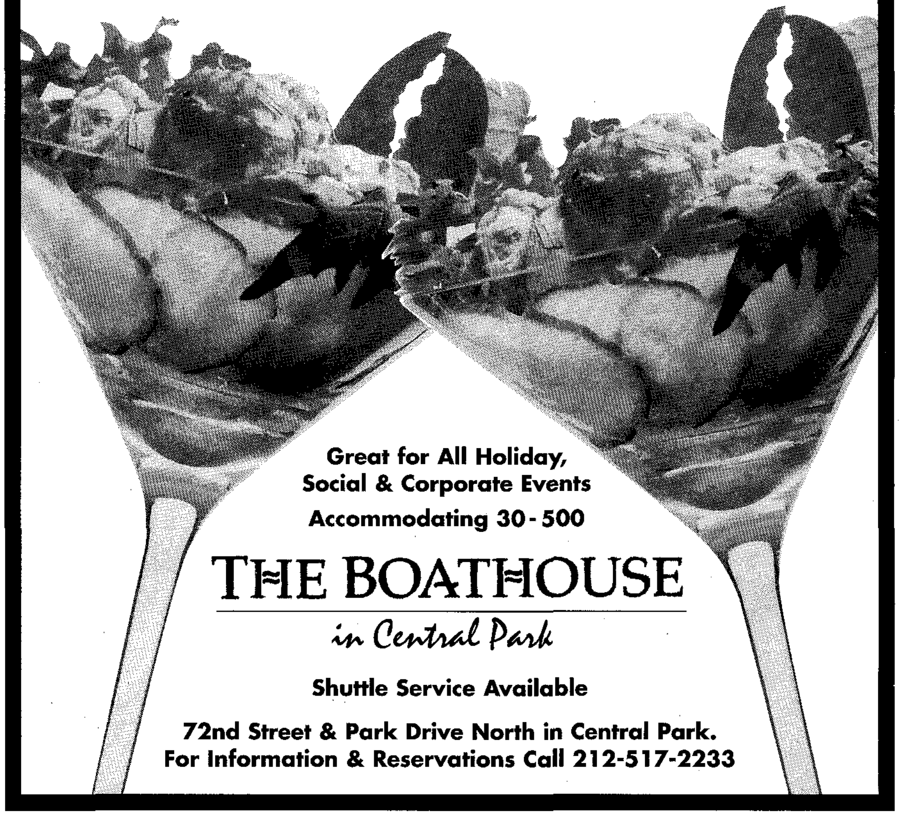
An important addition to the fashion district, **Piccolino** (8 E. 36th St., 683-6444), will tempt you with a wide assortment of Italian dishes that includes 17 antipasti, novel twists on pasta dishes, and rare risotto riffs. Parties are held in a balconied, peach-walled second-floor dining room.

Opening just in time for the holiday season, **Mica Bar** (252 E. 51st St., 888-2453) is a cozy bar and lounge with an infusion of Asian flavor and charm: bamboo decor, sake cocktails. Your group can stake out the second-story, canvas-topped lounge which can be opened to the sky on mild winter evenings.

At **Caffe Bondí** (7 W. 20th St., between 5th and 6th Avenues, 691-8136), your party will feast on the robust Sicilian fare so popular with its Flatiron regulars–photographers, models, ad and architecture pros. Among the temptations: a house salad of orange, fennel, black olive, and red onion; pasta con sarde (tomato-based sauce with fennel and sardines), and boar chops.


Caffe Bondí

Here's to Our Best Event Ever!



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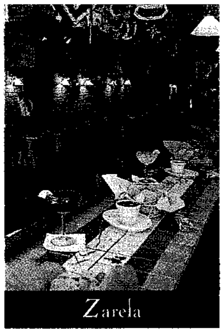
Salam Cafe and Restaurant

It's a chic night in Araby at **Salam Cafe and Restaurant** (104 W. 13th St., 741-0277), which occupies a village brownstone. You eat the specialities of Lebanon, Syria, Morocco–chicken, fish, and lamb in the house coriander sauce are memorable. Small groups can take over the bar; belly dancers are available for private parties.

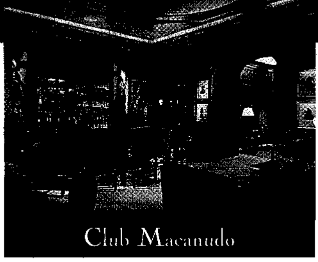

Zarela

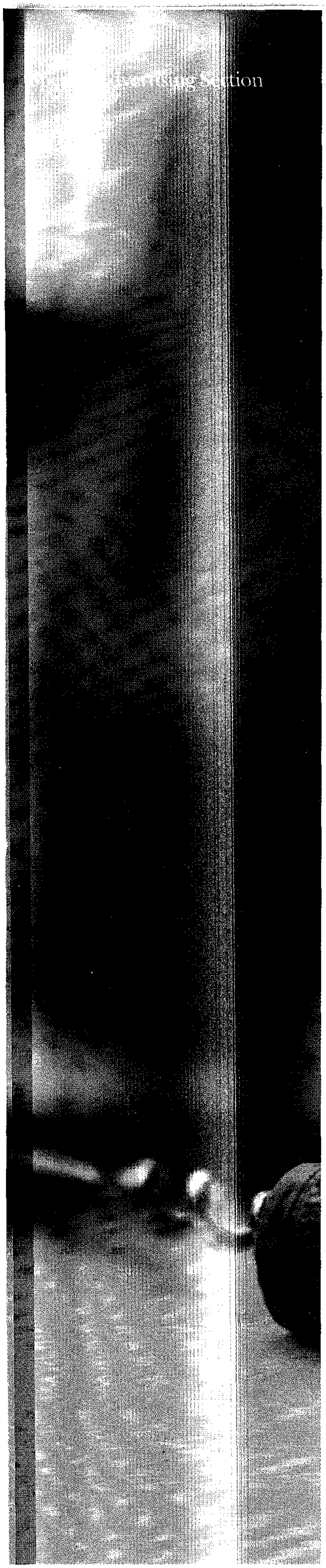
There's a party every night at **Zarela** (953 2nd Ave., 644-6740), which is celebrating 10 years of Mexican home cooking not often seen north of the border. Owner Zarela Martinez celebrates with her new book, *The Food and Life of Oaxaca*, by preparing traditional Oaxacan dishes. In addition to Zarela's festive atmosphere, the restaurant also offers off-premise catering for home or office. Zarela's taco parties are a big hit.

Tapas are only the tip of the iceberg at **Divine Bar** (244 E. 51st St., 319-WINE). If you can't find your poison among 65 flights of wine, there is also a line-up of 40 excellent international beers. Cigar fans retreat to an upstairs lounge with fireplace.

Divine Bar

You don't ever have to bring your very own stogie to **Club Macanudo** (26 E. 63rd St., 752-8200), New York's first true cigar bar. There are 500 humidors on the chic East Side premises, carrying such classics as Partagas, Punch, Hoyo de Monterrey and, of course, Macanudo. Graze on tapas or do a full meal.


Club Macanudo



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Please order the T-bone steak again
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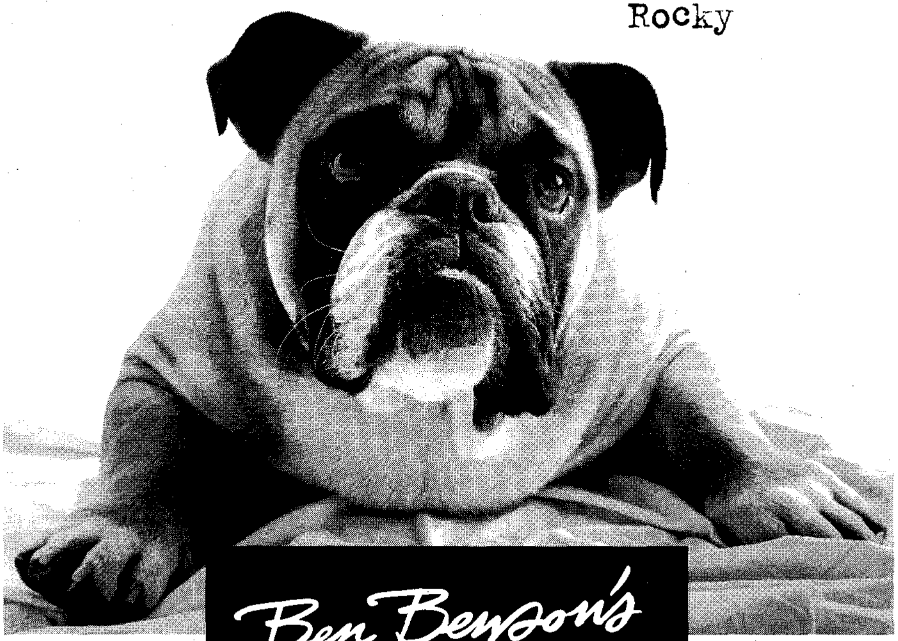
Rocky



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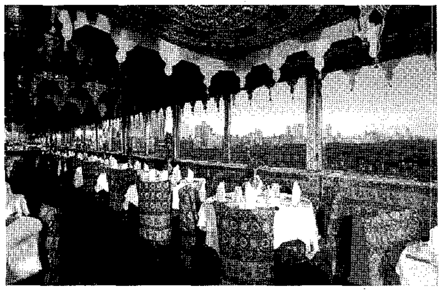


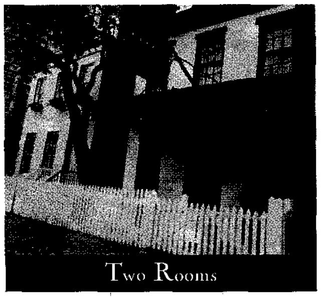
HEAVEN ON EARTH

In a penthouse oasis 15 floors above the tumult of midtown Manhattan lies a serene little bit of heaven, appropriately named **Nirvana**. More than a first-rate Indo-Bengali restaurant, Nirvana is a sightseer's dream-come-true. The ornate, richly patterned decor with its mosaics, statuary of gods and goddesses, and large tropical fish tanks brings to mind a maharajah's pleasure palace. No surface is left uncovered; all is swathed in red, gold and mirror-studded cloth. Sitar music mesmerizes the intellect, while spicy aromas arouse the palate. But beyond the panoramic plate-glass windows that form an entire wall of the dining room is a sensory experience of quite a different nature; Central Park, all 843 acres of it, spreads before you. Only the richest, most privileged New Yorkers command such a vista from their luxury apartments on Fifth Avenue, Central Park West and Central Park South. At Nirvana, the view, whether drenched in full sunlight at lunch or bathed in moonlight at dinner, is included in the bill of fare. And what delights the extensive menu holds. You'll want to sample as many creations as possible; therefore, for appetizers consider the maharaja platter, a vegetarian medley consisting of a vegetable turnover, crispy onion fritter laced with coriander, corn dumpling, and lentil wafer with its own sharp tamarind chutney. Meat lovers can opt for lamb, beef or chicken kabobs. Condiments are classic, and no table should be without sweet sliced mango chutney and cool yogurt dip (*raita*). You'll hear the tandoori mixed grill before you see it, so intense is the sizzle given off by the tender chicken, beef, lamb and shrimp delicacies newly pulled from the flaming charcoal oven. *Kulfi*, traditional Indian ice cream, ends the feast on a wistful note. Having just passed its 26th anniversary, Nirvana continues to surprise. Its latest innovation is its "unique cuisine menu," tastes that call on the four corners of the globe for inspiration. 30 Central Park South (59th Street between Fifth and Sixth avenues), 486-5700.

Reprinted from Where New York

At **Twins** (1712 2nd Ave., 987-1111), the only restaurant staffed by identical twins, and which calls itself "children- and cigar-friendly," they host cocktail parties for up to 200, sit-down dinners for up to 100. Tom Berenger's fun restaurant serves a continental menu with "Mediter-Asian" influences.

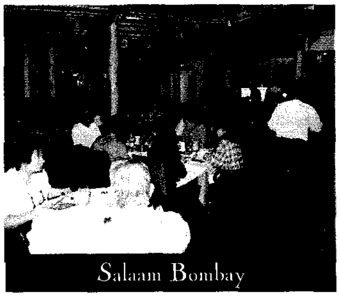
On the docks at Sheepshead Bay, **Lundy Bros. Restaurant** (1901 Emmons Ave., 718-743-0022) is a buzzing seafood house in a landmark 1934 building. There are four private event rooms to accommodate 25 to 200, ideal for corporate and social gatherings, each with a view. Ask about special holiday menus and festive decorations.



Two Rooms

In an 1856 landmark house, **Two Rooms** (313 E. 58th St., 223-1886) is comprised of a first-floor lounge that evokes the intimacy of the "salon privees" of turn-of-the-century Paris. Upstairs, diners encounter an African Colonial setting reminiscent of "Out of Africa," complete with ceiling fans, teak tables, fireplace, oriental rugs, and safari photos. Seats 120 for dinner, stands 100 for cocktails.

At **Salaam Bombay** (317-19 Greenwich St., 226-9400), you get the best of Indian food. There's an emphasis on northern dishes but all other regions are well represented. Groups of up to 150 can take over the Bombay Room, complete with dance floor. The restaurant also caters near and far—for as many as 1,500—at hotels, catering facilities, and other sites.



Salaam Bombay

You don't have to be a jock to warm up to the muscular environs of **Ruth's Chris Steak House** (148 W. 51st St., 245-9600). The restaurant that hosted Don Mattingly's retirement party and other huddles of Jets, Nets, Yankees, and Rangers serves the same award-winning steaks in elegant surroundings to parties of 10 to 120 that it does its regular fans. There are also Ruth's in Weehawken, N.J. and Westchester, N.Y.

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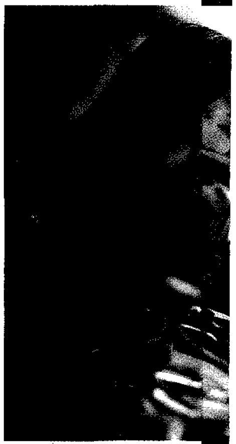
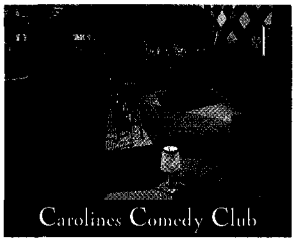


You don't have to know a strike from a spare to enjoy a party at **Bowlmor Lanes** (110 University Place, 255-8188), the biggest and oldest (60 years in 1998) bowling alley in New York. Recently Bowlmor underwent a $2 million renovation, complete with oversized Dali-esque murals, and a 65-foot bar with a glass wall that allows revelers to watch the action on the lanes. There's even a full kitchen, headed by a two-star chef. Noise, clatter, and laughter are part of the scene and so are top models and actors like Matthew Broderick and Cameron Diaz. Bowlmor pioneered "glow in the dark" bowling years ago. Today, you can rent a lane or two—or all 42—and feel like you're bowling in a hip art gallery.

Lips (2 Bank St., 675-7710), "the Planet Hollywood for drag queens," is anything but a drag. True, the show, waiters, and memorabilia are all in drag, but the place is pure fun. Sunday's pre-fixe Gospel Brunch is a real hoot; drag servers perform songs at your table hourly. The private party room holds up to 85 for a sit-down and 150 for buffet or cocktails.



Carolines Comedy Club

Whatever your brand of entertainment, **Carolines Comedy Club** (1626 Broadway, 956-0101x204) will stage it for you any night of the week in its handsome post-modern digs in the theater district. It may be a stand-up comic who performs at this headline club, or cabaret, or even a spoofy drag show. Sandwiched around the 30 or 40 minute show are a cocktail hour and buffet with dancing, four hours in all.

Decade

For the classic rock supper club, take your party to **Decade** (1117 1st Ave., 835-5979). It's two floors of sophisticated dining, dancing to the sounds of the '60s and '70s, a 4,000-bottle wine vault, 200 hand-crafted, climate-controlled humidors, and a menu of more than 100 varieties of cigars. Enjoy three-star upscale American-continental cuisine accommodating from 20 to 400, and on- and off-premise catering. Ask about "Power Dinners" in the wine vault, seven-course feasts with wine-tasting.

You name the music, the **Copacabana** (617 W. 57th St., 582-COPA) will play it for your holiday party. Top 40s disco is the favored beat, with such groups as the Temptations, Four Tops, Little Anthony. Parties of 100 to 2000 will also dig veteran chef George Nijboer's continental eats.

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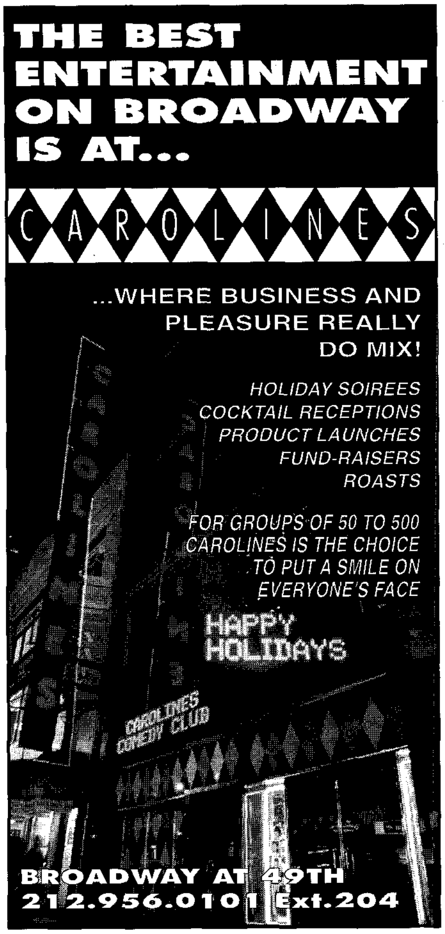

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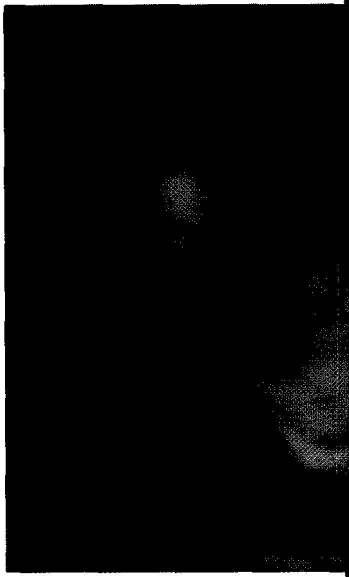
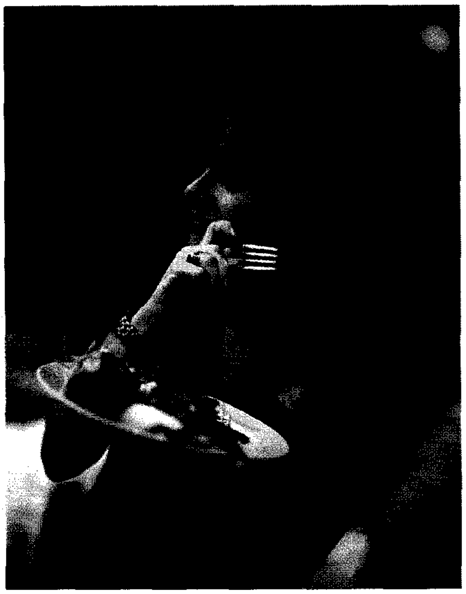


When you call on **Gourmet Advisory Services Inc.** (315 E. 68th St., 535-0005), all the details–are carefully arranged hand-in-hand with the client. Harriette Rose Katz is the veteran operative who masterminds this full-scale service, and as a serious foodie and president of the New York chapter of Confrerie de la Chaine des Rotisseurs, she will help pick the right restaurant, entertainment, decorations, menu, and more. She has served world leaders, royalty, and The Donald.

Paint The Town Red

In the crush of the holiday season, so much to do and so little time, you can always use the divine intervention of **New York Concierge Services** (444 Madison Ave., 319-5196). Can-do operatives Linda Siegal and Debbie Schwartz will find the perfect dinner spot for two, last-minute theater tickets, a baby sitter, the right moving company. And if it's a party you want, for two or 200, in a New York loft or a Boulder, Colo., cafe, they'll arrange it.



Whether you want the Big Event planned from top to bottom (office Xmas party, movie premiere, innovative birthday bash) or just a creative and exciting idea for the perfect site, **Paint The Town Red** (853 Broadway, 677-3173) will go to town. This well-connected outfit can book the Museum of Natural History, Carnegie Hall, a loft, a jazz club, a photo studio overlooking the Hudson River–the sky's the limit.

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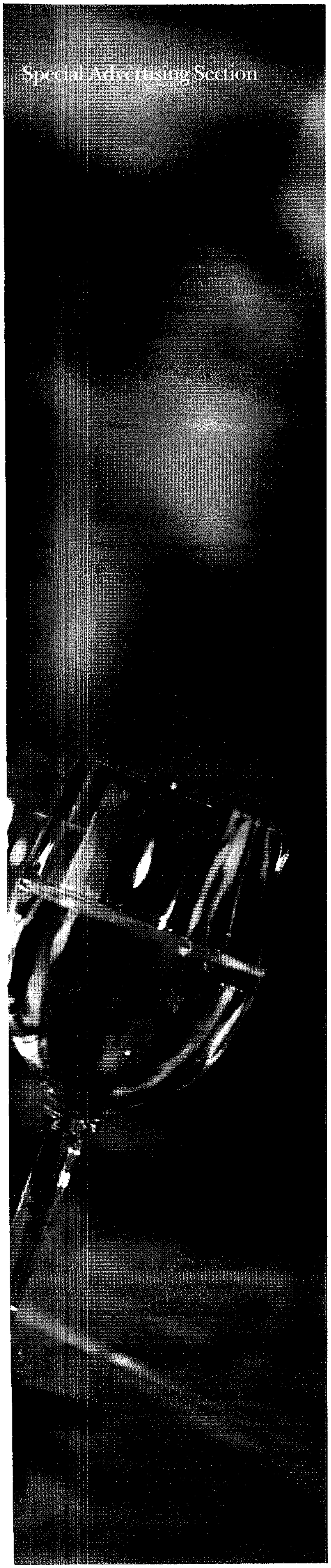

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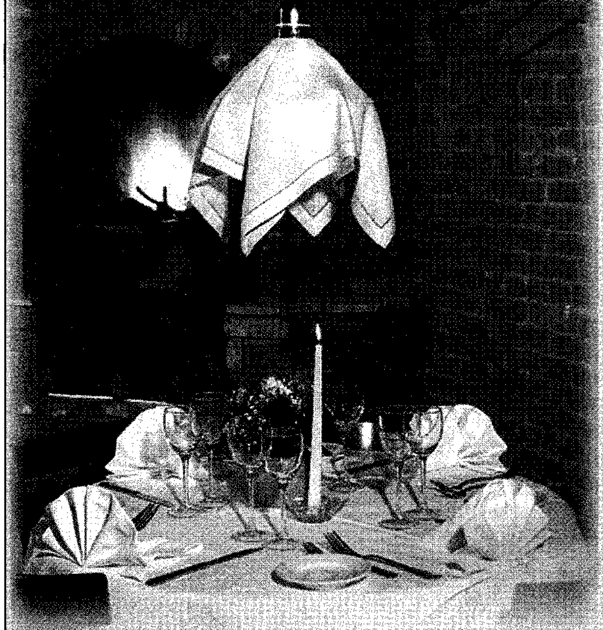

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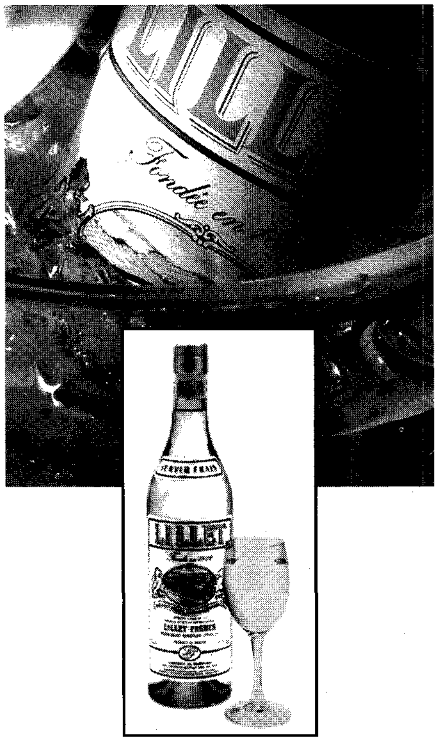

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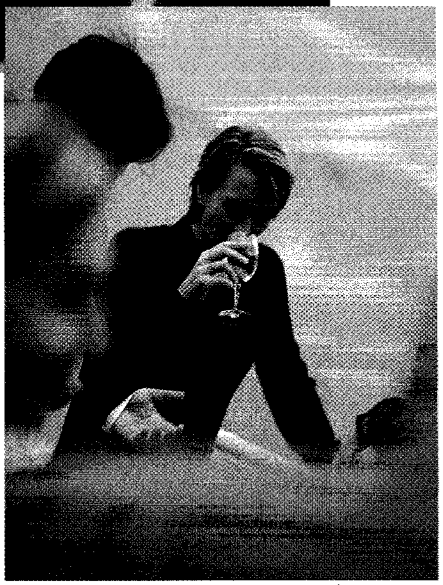

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At **Lois Bender Designs** (201 E. 83rd St., 249-6225) you may find just the object to make your holiday celebration a hit. Using a blend of art, literature and design, Ms. Bender turns out novel books, journals, stationery and gifts, such as those for your hostess with themes of wine, tea, and cuisine. Bender's unique items are available at The New York Public Library Gift Store.

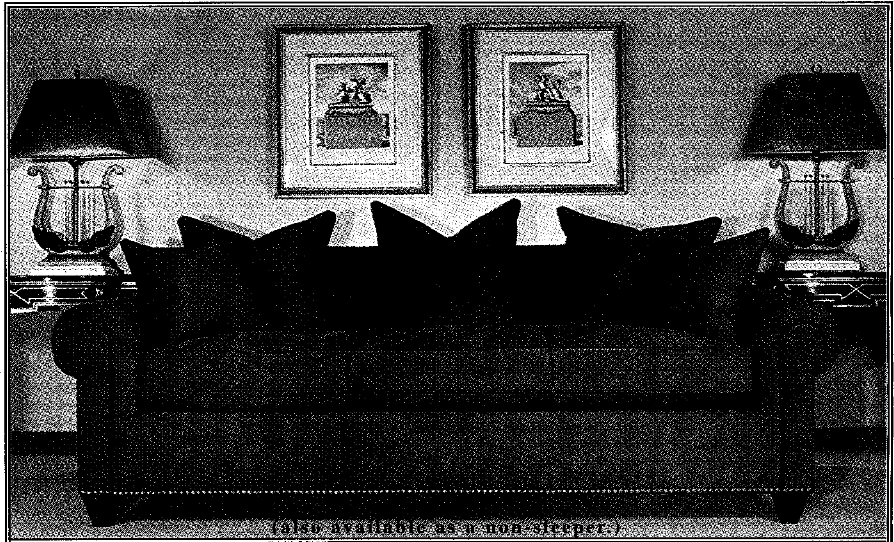
Classic Fare Catering (125 Broad St., 574-7697) can book a party anywhere in town, but its best connections are at the Seamen's Institute at South Street Seaport. You start with cocktails in the institute's model sailing ship museum, then go upstairs for dinner. Classic Fare can arrange a holiday theme, such as a Charles Dickens Christmas, with wait staff in appropriate 19th century costume.

With a list of 800 locations, **Save the Date** (617 W. 57th St., 333-3283), a free service, can customize a location to create just the right mood. Choices include rooftop gardens, nightclubs, hotels, mansions, or private residences. These pros will take care of all your special-event needs.

In the belief that location *is* everything and that people like to plan their own parties, **Liaison Unlimited** (315 E. 68th St., 535-0005) devotes itself to finding the ideal site (at no cost to the client). Liaison individually assesses your needs and criteria for an event and pairs you with the perfect vendor for your individual requirements.

If food's the issue, dial one of the two-dozen **D'Agostino** supermarkets in the New York area and work up a perfect party menu with platters, customized menus—from gourmet to casual.

With over 50 years in the business, **PartyLine Planners** (160 W. 34th St. 560-1680) knows how to put on a holiday affair. You have 35 terrific restaurants from which to choose–ethnic, brew pub, coffee house. PartyLine can handle groups of 20 or more.



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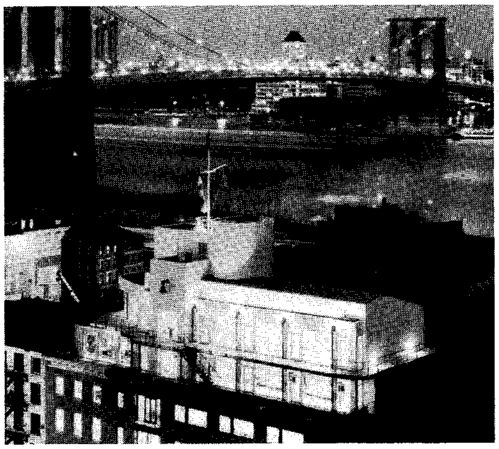

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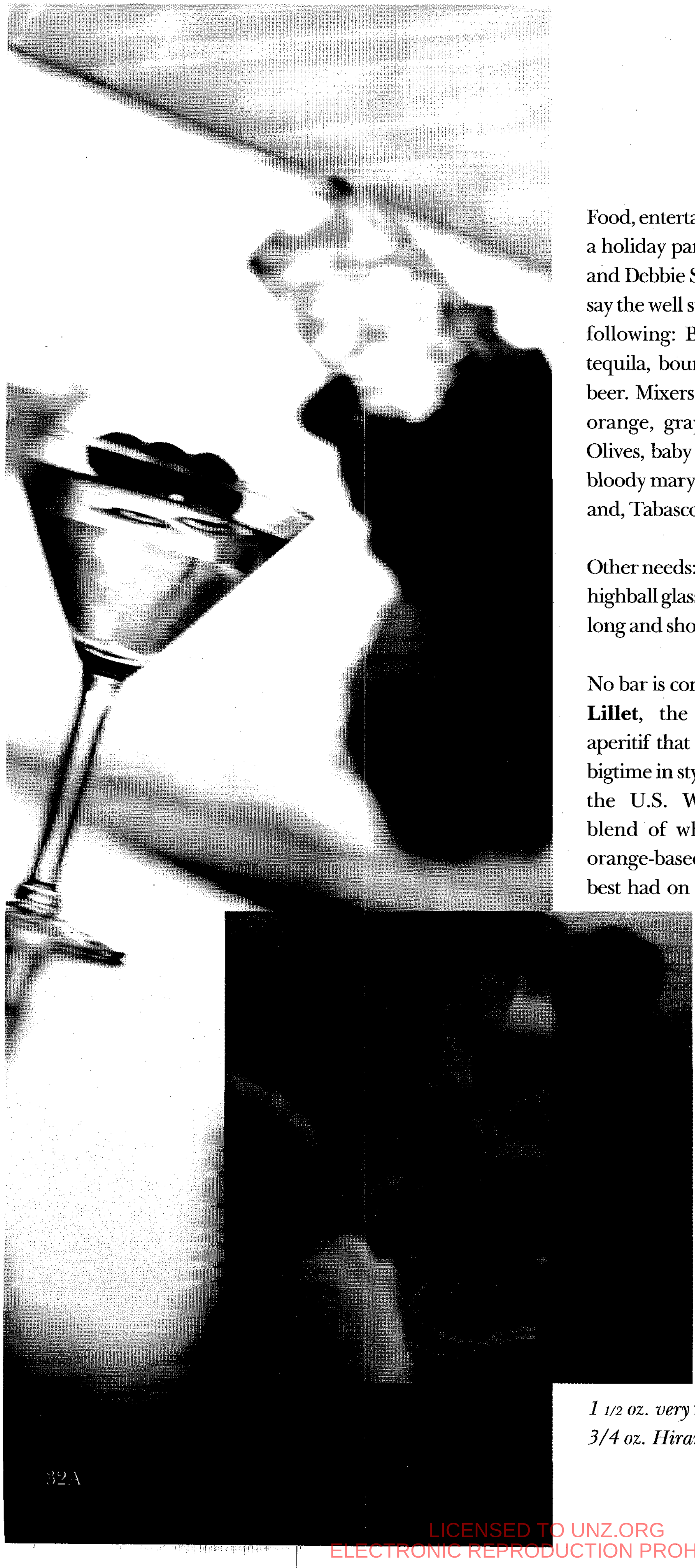
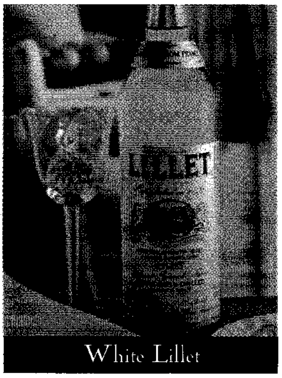


Food, entertainment, and ambience count for a lot, but a holiday party is only as good as its bar. Linda Siegel and Debbie Schwartz of New York Concierge Services say the well stocked bar must include most or all of the following: Bottles of premium vodka, gin, Scotch tequila, bourbon. Red and white wine, champagne, beer. Mixers such as club soda and tonic. Cranberry, orange, grapefruit juices. Soda for non-drinkers. Olives, baby pearl onions for martinis. If it's brunch, bloody mary fixings–tomato juice, bitters, celery sticks and, Tabasco sauce, etc. Water and ice.

Other needs: martini shaker and strainer. Lowball and highball glasses, wine glasses, brandy snifters, napkins, long and short straws.

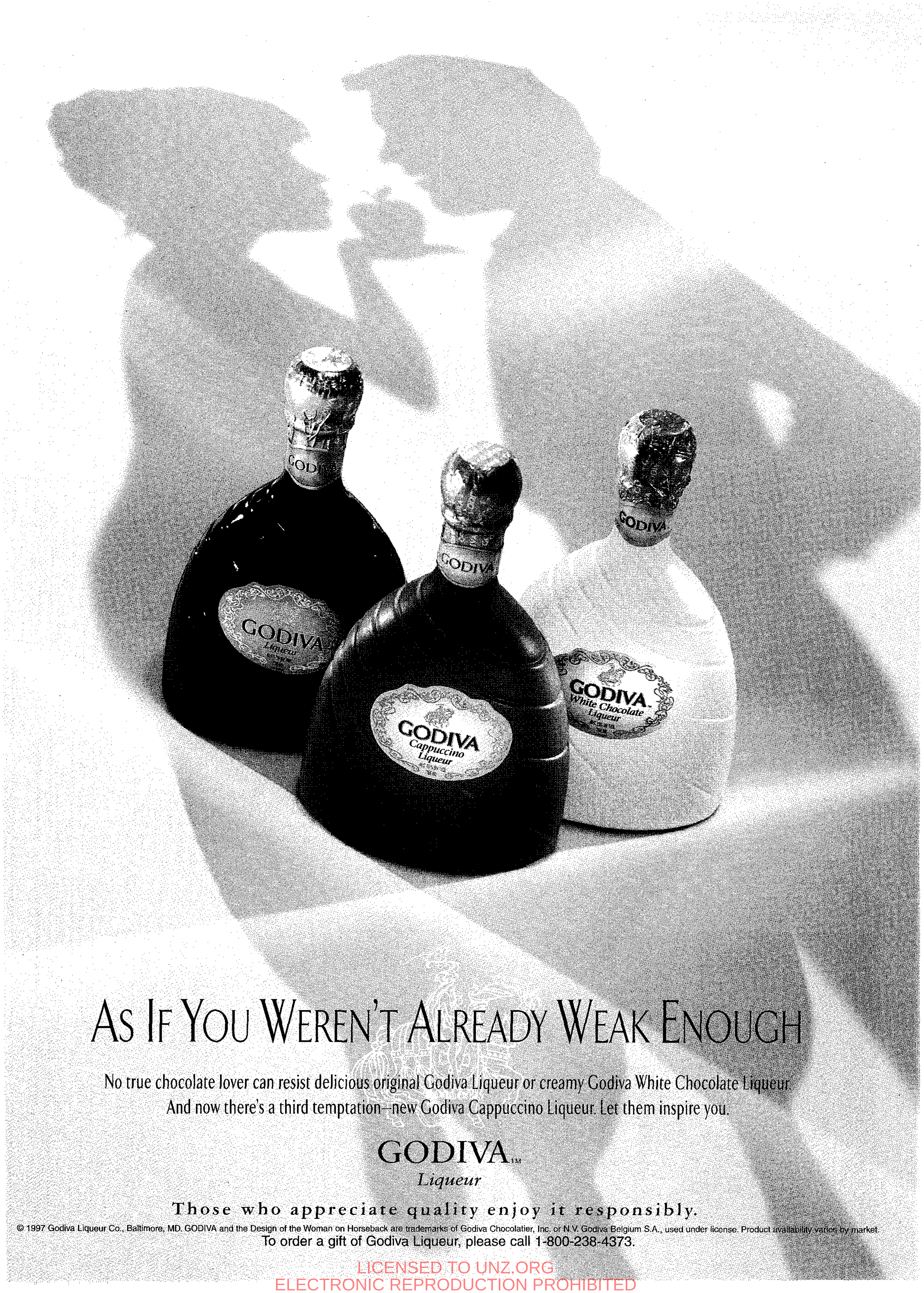


White Lillet

No bar is complete without **Lillet**, the chic French aperitif that has caught on bigtime in stylish corners of the U.S. White Lillet–a blend of white wine and orange-based liqueur–is best had on the rocks with a slice of orange. There is also a red Lillet. Lately, the Lilletini has arrived on the martini scene: pour 3 parts vodka, 3 parts white Lillet, shake well (not stirred) and flambe with an orange peel.

Another key ingredient in the well stocked bar, **Harveys Bristol Cream**, is the right prelude to a holiday meal, or it can form the basis of some gorgeous seasonal drinks. On chill nights, Harveys Harvest Moon is a warming influence:

1 1/2 oz. Harveys Bristol Cream
4 oz. apple juice
1 1/2 oz. very hot water
3/4 oz. Hiram Walker White Creme de Menthe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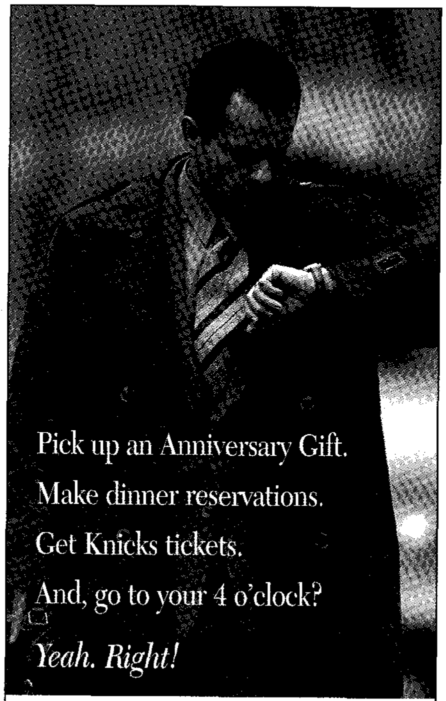

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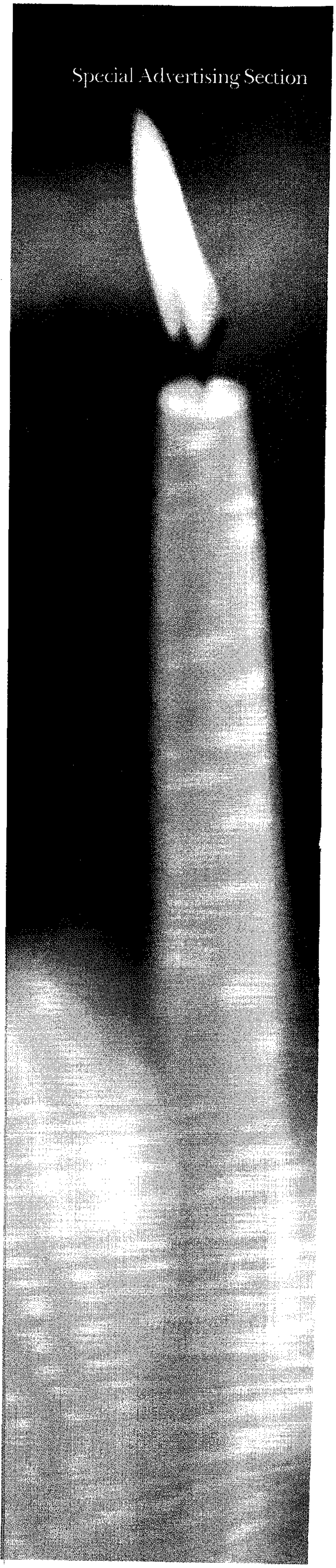

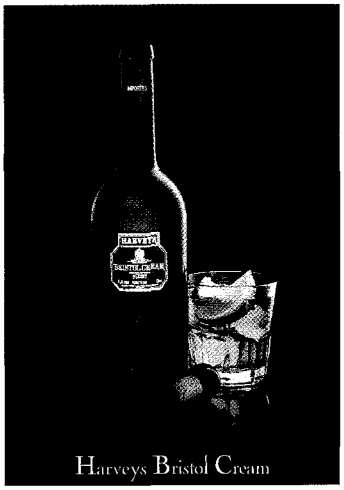

Harveys Bristol Cream

To any important array of after-dinner drinks, ports, brandies, etc. must be added **Romana Sambuca**, traditionally served "con mosca" with three roasted coffee beans floating on top. Or, serve in coffee.

Romana Sambuca

Romana Cafe

1 oz. Romana Sambuca

3/4 cup hot coffee

Add Romana to a cup of hot black espresso or regular coffee. Top with whipped cream. Add a dash of nutmeg. Garnish with cinnamon.

Sweeten your coffee, tea, and cocktails with **NatraTaste,**® the mixable sugar substitute. Try Sangria Blanco for a real holiday crowd-pleaser. The recipe follows on page 37.

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1 oz. vodka
1 oz. milk
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Stevens *continued from page 90*

did in 1884, or painted with a kind of proud confidence, as he did in 1888. He seems to have worked only for himself, researching the city's unusual visual phenomena in several different series. (You can see his forms dissolving in watery light, much as they do in the famous water-lily paintings.) Beautiful as they are, these pictures of the Doges' Palace or the Grand Canal are therefore less startling in relation to his other work than his two earlier southern moments were. But they give this small exhibition—which is a densely detailed evocation of brief moments in an artist's life—a vivid, three-part rhythm. Monet's art here seems unusually intimate, a matter of day-to-day picture-making.

The Degas exhibit, though much larger, has a similar intimacy. Like Monet, Degas (1834–1917) had a brilliant and irreducibly personal touch; his hand as a collector was as deft as his way with a brush. Though more interested than Monet in the literal content of a picture, Degas also understood that art achieves greatness not through serving the fashionable taste or themes of the moment but through maintaining a sublime and poetic visual language. (Meaning is just opinion until it becomes embedded in form.) His collection is immensely varied in style and subject yet hangs together because the works invariably reflect his distinctive eye. The Met's exhibition of about 250 pictures includes nothing less than a series of superb small shows of Ingres, Delacroix, Daumier, Manet, Cézanne, Gauguin, Cassat, and, of course, Degas himself.

Degas began collecting in earnest in the 1880s, when sales of his own work increased his wealth. He bought quietly. Few people knew the scale of his purchases; eventually, he amassed more than 5,000 works. The collection so dominated his last apartment that after he died, hundreds of pictures were found piled upon tables and leaning against walls. (The auction of his holdings in 1918 and 1919—carried out in one instance as German guns boomed on the outskirts of Paris—helped establish some other great collections, particularly in England.) Degas himself briefly considered founding a museum. And what a museum that would have been, for his collection is more than just another dish of plums. It is also a deeply serious work of the critical imagination. It is an argument about what counts—a living museum made by a working artist rather than by collectors and art historians. It reflects Degas's desire, in the modern era, to protect, cherish, preserve, hold on to, and advance the greatest traditions of French art.

Degas's understanding of those traditions—and the threats posed to them by modernity—was profound. He did not engage in the customary debate over who was superior, Ingres or Delacroix, an artist of classical or an artist of Romantic temperament. Each kept alive an essential point of view; these two represent the core of Degas's collection. But Ingres was probably closest to Degas's heart. Although he owned finished Ingres paintings, you can best see Degas's passion in his astonishing collection of the French master's drawings and preparatory studies, such as one unforgettable image of the two feet of Homer. In these smaller, fragmentary works, Ingres reconciled his aspiration for a classical ideal with his desire to present reality in all its vivid spontaneity—which was also an ambition of Degas's.

Degas did not buy only what was fashionable. Art, his collection reminds us, is not a parade of famous names; it lives picture by picture. His holdings include wonderful works by lesser artists, such as Giuseppe de Nittis. Nor did Degas buy only what was safe. There could hardly be an artist more different from him in habit and temperament than Gauguin. Yet Degas purchased Gauguins when almost no one else would. (He had the courage of his eye.) The collection itself is not excessively composed or tidy. Like any great tradition, it is a work in process. And so his pictures mingle unexpectedly, making connections across time, place, and style. Led by Gary Tinterow, the curators obviously understood how important it was not to impose too much order on this collection. Their approach has an excellent higgledy-piggledy quality. Big and small pictures are hung together. So are drawings and paintings, which sometimes rise up the walls, one above another. One never quite knows what comes next.

In the works Degas preferred, the drawing is particularly strong. And the composition has spine. Even a vaporous cloud study by Delacroix has sharply seen edges, with lines that are fresh and full of life. It is interesting that Degas never liked Monet's work, regarding him as little more than a good interior decorator. He even refused to buy Monets, displaying his usual independence. In Degas's view, many Impressionists cared too little for line, for compositional structure, for the classical aspirations of Ingres; their work was spongy, pretty. Degas preferred such post-Impressionists as Cézanne and Gauguin, in whom you can still discern the spirits of Ingres and Delacroix. Was Degas right about Monet? He was better than right, more interesting than right. He had a serious point of view about modern culture. If he had yielded to Monet, Degas would have been right for the wrong reasons, creating just another worthy collection of no import. ■

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PETER G. DAVIS

Erotic Psyché

The Philharmonic's 'Psyché' is as lush as the love affair that inspired it; Erato's all-Puccini album introduces new tenor heartthrob José Cura.

THERE'S NOTHING QUITE LIKE A DECEMBER LOVE affair to get an aging composer's creative juices flowing, even those of a presumed milquetoast like César Franck. Nearly every Franck score we hear with regularity—the Symphonic Variations, Violin Sonata, D minor Symphony—was written after the composer turned 60, when he had become infatuated with Augusta Holmès. That tempestuous Irish-French composer ruled Parisian salons of the Belle Époque and fascinated every musician she met—even Saint-Saëns, who was gay, apparently proposed marriage. If the straitlaced Mme. Franck did manage to keep Augusta away from her husband, she could not control his muse, and the formal originality of Franck's late works is more than matched by their passionate expressive content. Perhaps the most striking of all in that respect, and the least well known, is **Psyché,** a gigantic five-movement symphonic poem for chorus and orchestra that received one of its rare performances recently by the New York Philharmonic under Kurt Masur's direction.

It's amazing that commentators once considered a score as erotic as *Psyché* "serene and passionless" and "an infinitely chaste contemplation" of the fleshly union between Venus's son, Eros, and the mortal nymph Psyché. Even Masur likes to think of the music as a poetic symbol of Heaven and earth unified through love, although that hardly prevented the conductor from bringing out all of the music's harmonic richness, fragrant melodic flights, and sensual instrumental color. It's even more amazing that music this luscious has remained so obscure for more than a century—probably in part because of our continuing misperception of Franck as a bloodless, henpecked academician and one who came to such an unromantic end, run over by a bus while hurrying to give a composition lesson. I'm not sure how much was gained by tacking a narration onto the piece, although John Guare's specially commissioned text is never intrusive as it retells the tale with an appropriately suggestive but delicate Lydian flavor. Cherry Jones, however, was a definite asset. Reading her lines with rapt wonder while using her face and body to make the most telling expressive points, she made Psyché and her throbbing passion just as real as Franck's succulent music.

Cherry Jones as a sultry Psyché at the Philharmonic.

THE "FOURTH TENOR" STAKES CONTINUE TO RISE, and here is yet another wannabe: **José Cura,** who at least comes highly recommended. Plácido Domingo, no less, has proclaimed the 34-year-old Argentine his heir apparent and conducts the Philharmonia Orchestra on his protégé's first recital disc (Erato 0630-18838-2). Notices from San Francisco to La Scala and Covent Garden have been enthusiastic, and British critics already rank Cura with such legendary dramatic tenors as Giovanni Martinelli and Jon Vickers. In *Opera* magazine, Andrew Porter has gone so far as to say that Cura now bears the mantle of Gaetano Fraschini (the creator of five heroic Verdi roles) and calls him a singer whose "sound and style are serious, passionate, and noble, whose utterance is clear." Yes, it would seem that this voice is something special, although New York will have to wait until opening night of the Metropolitan's 1999–2000 season to hear Cura in person, when he sings Turiddu in *Cavalleria Rusticana.*

Right now there is just the new recorded recital to go by: an all-Puccini album that con-

Photograph by Chris Lee.

tains, in reverse chronological order from *Turandot* to *Le Villi,* every aria the composer wrote for a tenor as well as several extended passages that are seldom excerpted. Needless to say, no singer, not even Caruso, could voice the amatory woes of Puccini's stressed-out lovers nonstop for an hour and ten minutes without wearing a listener down, and the disc is best sampled a bit at a time. Pavarotti's signature tune, "Nessun dorma," is the opener, and it fairly represents Cura's best work. He gives a clean, confident account of the aria, and the high notes ring out freely—more so, in fact, than Domingo's ever did, although both singers share that dark nap on the tone common to so many Spanish-speaking tenors. Although Cura tends to phrase rather stiffly and his midrange is less clearly defined than those money notes up top, I would still say, cautiously, that this sounds like the real thing and that one would like to hear more. According to his bio, Cura is proficient on the guitar and piano, he is a schooled conductor and composer, and his repertory list includes contemporary opera in addition to such standard throat busters as Otello, Don José, and Samson. The picture spread in the disc booklet also reveals a major macho hunk at work, and an "International José Cura Connection" detailing information about the tenor and his activities is already established in England. Watch out, Roberto Alagna.

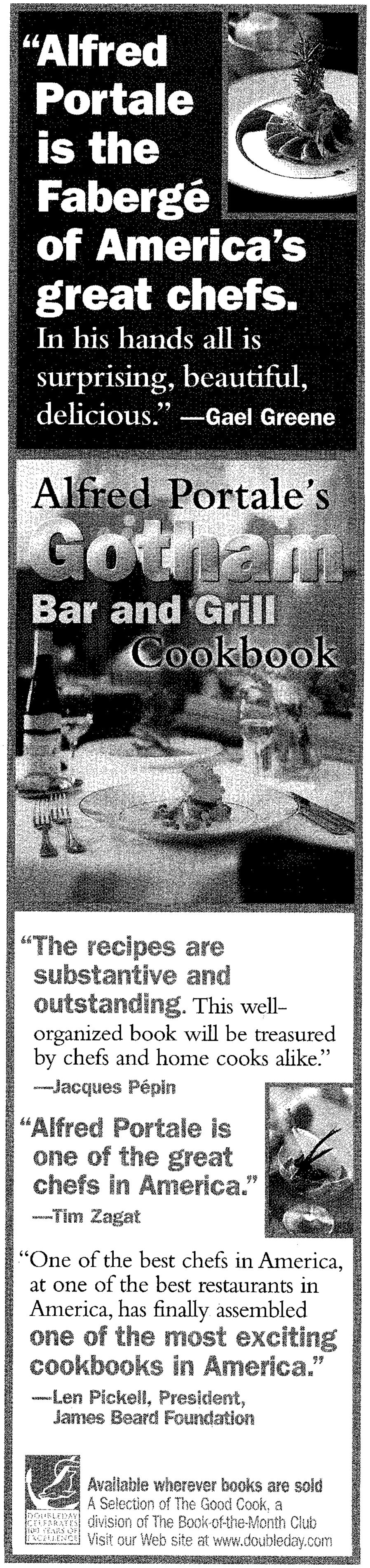
PUCCINI ARIAS
josé cura
plácido domingo

I ENJOYED GLUCK'S **Iphigénie en Tauride** when I saw it at the Glimmerglass Opera last summer ("Sister Act": *New York,* July 21, 1997), and the production is even more effective now, transferred to the City Opera stage. Director Paula Williams has fine-tuned Francesca Zambello's original staging, toning down a few of the less fortunate ideas (the comic-opera chorus of Scythian thugs, the peculiar circular shower stall in the Temple of Diana that drenches the priestesses) while focusing even more intently on the human feelings and relationships that drive this taut drama of guilt, stifled love, and retribution. An advance feature in the *Times* went rather overboard describing the staging's homoerotic elements, and no doubt some in the audience were disappointed to see the intense Oreste-Pylade friendship so chastely depicted and with only a minimal show of flesh. In any case, Zambello has presented this male-bonding couple with typical honesty and theatrical precision, exactly as portrayed by the text and Gluck's music.

Aside from Jane Glover's conducting, which still strikes me as lamentably flaccid, everything else has also come into sharper focus. As Oreste, Andrew Shroeder may lack the impressive muscle tone of his predecessor, but he is an even more expressive singer as he explores this young matricide's tormented state of mind. William Burden once again shapes each of Pylade's supple ariosos into a caring response, and Grant Youngblood chillingly conveys Thoas's villainy without overdoing it. Best of all, there is Christine Goerke's Iphigénie, an eloquent portrait of noble anguish, sung with authority and radiance. Amazingly, Gluck's masterpiece had never before now been performed in New York by a professional company in its original French. The opera has arrived at last, and in style.

PERHAPS THERE IS A PH.D. STUDY TO BE written about why our major symphony orchestras seem to keep their individual musical personalities in place despite changes in personnel and music directors over the years. Naturally, there will be subtle fluctuations and adjustments, but after more than a century, the Boston Symphony still maintains its traditional aura of aristocratic elegance, the Philadelphia Orchestra has never lost its distinctive tonal richness, and our own Philharmonic retains its uncanny chameleon-like ability to respond instantly and precisely to any conductorial mandate. So, too, the Chicago Symphony Orchestra, which recently opened Carnegie Hall's new season with typical neon-lit splendor, continues to exercise the muscularity that has always given these musicians such a powerful but flexible command of instrumental sonority. This was true back in the fifties, when Fritz Reiner was in charge; it continued to be characteristic of the orchestra under his unjustly maligned successor, Jean Martinon; and of course these qualities flourished most famously during the long reign of Georg Solti.

The Chicago Symphony's brawny image shows no danger of turning anemic under Daniel Barenboim, who conducted a crowd-pleasing program of Tchaikovsky's Fourth Symphony and, with Yo-Yo Ma as soloist, the Elgar Cello Concerto. Even Chicago natives will tell you that their orchestra seems to take on a special luster when it performs in Carnegie Hall, and many who had just heard the same works played in the newly renovated Orchestra Hall back home haven't changed their minds. Perhaps they're right—in Carnegie, the carefully woven instrumental textures of the Elgar could hardly have been more sweetly articulated and blended, or the impassioned rhetoric of the Tchaikovsky symphony delivered with more visceral impact. Most ears, though, were probably not making invidious comparisons, just basking in the sound of a virtuoso orchestra functioning at peak capacity. ■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Photography by Steve Freeman

THE INSATIABLE CRITIC GAEL GREENE

Hot Copy

Everyone's so pleased to be at Restaurant 147, nobody minds the food; Balthazar is still stellar, though the scene has come down to earth.

BRAIN SURGERY IS A CINCH. IT'S CHARTING THE heat on the street that requires a long and devoted residency. Turn your back for a minute, and Manhattan shifts. That's all the time it takes for a restaurant to spring a cosmic leak or rattle the radiators with a surge of instant heat. First night home from summer afar, I'm on the prowl in search of autumn fever. I brace myself for anticipated uglies from a dude guarding the tall red doors of a former firehouse on a baleful stretch of West 15th Street. But no. He smiles and waves me in to what my most trusted pansophist pals assure me is the season's hot spot, the Hades of the next fifteen minutes, **Restaurant 147.**

I'm not exactly staggered by the brilliance of the name. Already thrown off my paranoid course by the lack of hassle at the gate, I navigate my way through the happy jumble at the bar (longer than the biggest hook-and-ladder truck). I'm expecting a déja vu of the faces that were finagling for the banquettes of self-esteem at Balthazar, the most torrid of hot only last July. It's not like I'm Rip Van Winkle just awakened after twenty years. Still, the earnest shoots sprouting three deep at the bar look young, very young.

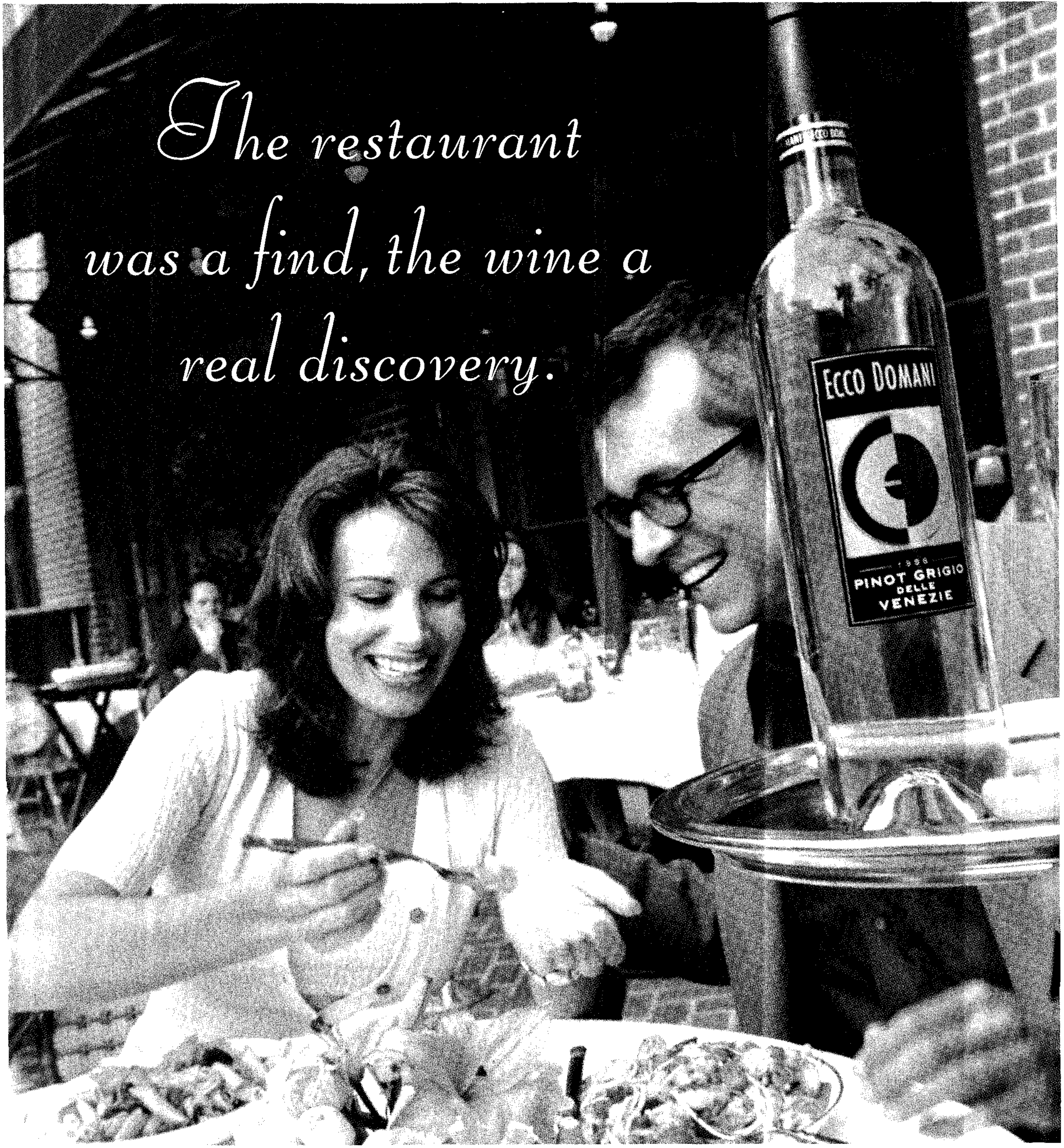
Benevolent host: Restaurant 147's Cliff Williams.

Photograph by Barry Munger.

It's dark in the dining haven next door. Nan Goldin's ebullient jazz photos glow overhead. The wonderful house-baked bread sticks twisted into long curlicues evoke memories of Cheez-Its. But it's downhill from there. I'm roaring to be heard over the patter of live jazz (clever syncopation on Friday, lackluster jag on Saturday). The too-buttery so-called crab cake suffers from herb overkill. Given the mushy lamb chops, the gummy orecchiette, and spiritless filet mignon (it tastes as if it's been steamed), we're filling up on mashed potatoes. And I can't help noticing that the price tags on this desolate supper—entrées $10.50 to $25—rival those of the delicious goodies at Balthazar. Worst of all, I don't see a single Medici in the house, not one $10,000-an-hour catwalk queen, no rabid novelists, Mouseketeers, notorious greenmailers. Where are Iman, Calvin Klein, Sheryl Crow, Isaac Mizrahi, the important bottoms pinned to a Restaurant 147 seating chart in a local gazette? I feel cheated. My plum confidante chides me. "You were there on Friday. Saturday. Nobody goes out on weekends."

I give Restaurant 147 another chance. I sacrifice a Wednesday. My Cassandra of the night is right. Here is Michael Douglas in an odd covey that includes Elizabeth Varga. Nicole Miller with a top-seeded crew. Gagosian and some worthy flotsam. Sure the joint is noisy, what with six and seven hangers-on crowding tables for four and all those buds at the bar. But it's refreshingly benevolent too: nicotine-friendly, low-key, laid-back, with swags of velvet, a secluded party room, and a wait staff with the sweetness of well-trained puppies. The exposed pipes at the bar may look like a brutalist Stella, as my art-dealing friend from Aspen observes, but only if you stop to think about it.

So far no snoot has been detected. Gracefully sidling through patches of mayhem, owner Cliff Williams never stops smiling. The black-clad avengers have followed him from Nell's and the Odeon to Canal Bar, 150 Wooster, and Bowery Bar. They love him. "It's our favorite place," Francine LeFrak tells me. "Try the salmon, the sea bass, the risotto." Okay. Sea bass, crusty and rarish, as requested: pretty good. Mushroom risotto: surprisingly perky. Calamari, sweetly fried: positively a miracle. I have to admire the zesty complexity of the ridiculously tiny chilled vegetable rolls, but $8.75? Seems greedy. Tonight the lamb chops are in remission, mush vanquished. And a smart, mellow Cabernet from Iron Horse for just $28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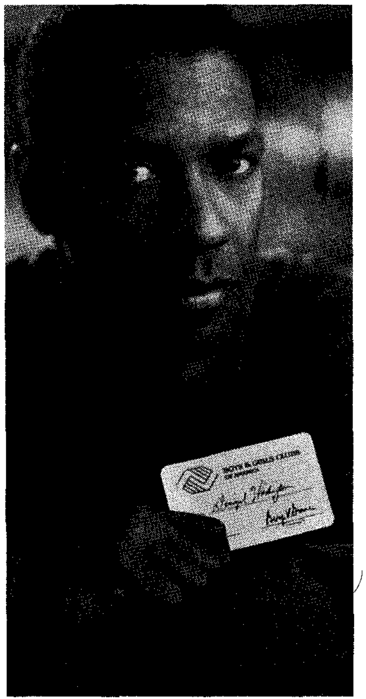

Denzel Washington

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Hot spot: Restaurant 147, located at the site of a former firehouse.

produces a warming tingle. I'm discovering that when I'm in the company of Cliff champions, the food definitely tastes better. With a quartet that doesn't give a fig for what's hot and what's not, the hanger steak tastes like it's been hanging around too long. And the salmon ravioli could be waxworks.

Restaurant 147, 147 West 15th Street (929-5000). Dinner, 6–11:30 p.m. daily; bar open till 3 a.m.; brunch, 11 a.m.–3 p.m. Sunday. A.E., D.C., M.C., V.

"WHAT ABOUT **Balthazar**?" I ASK MY NIGHT-trolling sibyls. Hadn't I read in the London *Evening Standard* that the relentless imperative of Keith McNally's brilliant brasserie had lured society flutterby Betsy Bloomingdale downtown for the first time in her life? "Has the entire boldfaced celebrity nation abandoned Balthazar?" I ask. "Not everyone," one mythmaker reports. "We still go once in a while." A formerly addicted congregant tries to explain: "Balthazar abuses its regular customers. I watched them seat a nobody in the first booth and then put Anna Wintour with her back to the room. How stupid can you be?" Another night-prowler concurs: "Balthazar has lost its electricity. The people you see . . ."—she pauses for the kill—"are the kind who reserved ten weeks ago."

Oil-and-art-collector friends from Texas want to lunch at Balthazar. They've got the name, all right, but wonder, *Is this Bouley or Boulud?* They don't know a McNally from a merengue. But they're waving and cooing at art-world mandarins, pointing out the man from Dallas whose house was done by Richard Meier, and, like me, they're wild about this food. I had worried that the kitchen would sacrifice an edge to the crushing turnover. Needless anxiety. Everything from creamy garlic-studded brandade and lush bacon-flecked macaroni and cheese to fragrant bouillabaisse and the rose-blush lamb-arugula sandwich on a ciabatta with peppery mayonnaise is elegant, meticulously cooked, and worth an abused artery or two. Plump pillows of wild-mushroom ravioli strewn with chanterelles make a zillion ravioli of the summer seem anemic and redundant. Desserts are as stylish as remembered: a multiplication of lemon textures in the mille-feuille, the crunch of the banana-ricotta tart, the chocolate-coated ice-cream ball perched on irresistible chocolate torte. Did some Wonder-bread-bred philistine call it Latvian prison bread? I love it. Now, after too much wimpy San Francisco sourdough, I know I'm home again.

Balthazar is droning, barely half filled at 8:30. The night after Yom Kippur, to be sure. The Saturday-night "nobodies" look good, especially the women, gaspingly thin, taller than their sisters at 147, and expensively dressed in skin-skimming black. Ditto the exotic collection of beauties at Oliver Stone's table. (I guess no one told him about Saturday night.) My mate, who couldn't get enough of Balthazar last spring, and for whom boldface is no sexier than italics, could not be happier. "We're alone," he quips.

A house habitué might be bored by now with the predictability of the menu, only cautiously evolved from opening day. But we are in heaven, rediscovering the rich, apricot-studded rabbit rillette on toast, grilled mackerel in a puddle of crème fraîche, duck shepherd's pie with its purée of crusted root vegetables, and the Saturday special, fatty braised short ribs. Tonight's cream of a dozen wild mushrooms is ambrosial, and even the man who hates fish surprises himself by being pleased with crisp seared skate on a cobble of zucchini, celery root, fennel, and mushroom in a powerful red-wine glaze.

For now, it seems, the worst a thermometer-watcher can say of Balthazar seems to be true. There were waiters and busboys tap-dancing to our tune, but no electricity curling our toes. You could say it was Saturday. You could point out that a good chunk of fun-loving Manhattan was home breaking the fast. But if you stopped by for a nightcap at 147 as we did, how to explain the dizzying sizzle? Infidels, Gentiles, and atheists scaling the walls. I guess this heat-seeker's alert is good news for us—slightly down-at-the-heels, hopelessly untrendy, not going to be young enough again (unless we get reincarnated), unabashedly in love with good food.

Balthazar, 80 Spring Street (965-1414). Breakfast at the Bakery, 7:30–11:30 a.m..; lunch, noon–3 p.m. Monday–Friday, 11:30 a.m.–4 p.m. Saturday and Sunday; dinner, 6 p.m.–midnight daily. A.E., M.C., V. ■

Photograph by Barry Munger.

A Weekly Guide to E t the Arts New York

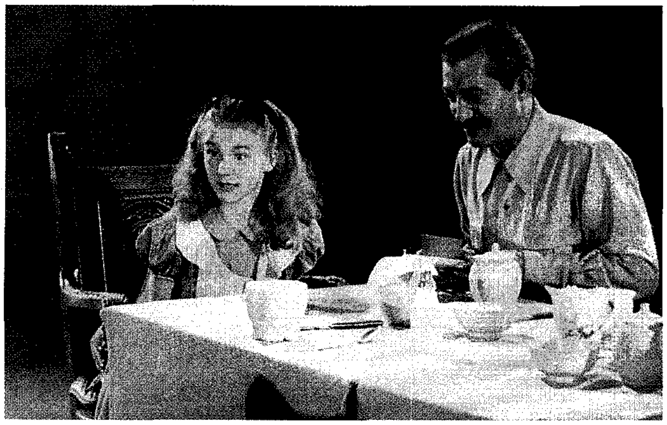
Bird Land

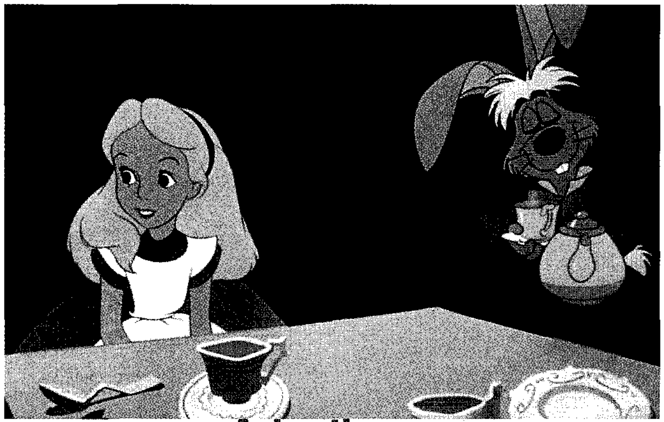
For the next two weeks, New York is "Capon City" (page 155)

art 146
bars 162
concerts 163
dance 163
kids 167
the mix 164
movies 136
nightlife 160
online 166
radio 164
restaurants 150
sports 166
theater 142
the written word 164

movies

Danny Boyle...*Gattaca*...Disney's Secrets





New Films

Beaumarchais: The Scoundrel—Fabrice Luchini is the womanizing Pierre-Augustin Caron de Beaumarchais, the playwright (*The Barber of Seville*) who also ran arms for the American Revolution. Directed by Edouard Molinaro. (1 hr. 56 mins.; NR) *Opens Friday at Lincoln Plaza Cinemas.*

Boogie Nights—*Boogie Nights,* the second feature by 26-year-old writer-director Paul Thomas Anderson (*Hard Eight* arrived earlier this year), is a kind of ragamuffin epic about the San Fernando Valley porn industry. Much of the film is funny and touching, and even rather sweet. It's a good but not great movie—a movie conceived realistically, without falsifying glamour, but without great insight or excitement either. The movie stretches from 1977 to 1984—the disco-and-cocaine period of bell-bottom L.A.—and covers the varying fortunes of a small group of porn actors, filmmakers, and hangers-on gathered under the wing of Jack Horner (Burt Reynolds), an avuncular producer who likes to have people hang out at his house. Horner takes one look at Eddie Adams (Mark Wahlberg), a busboy in a Valley club, and decides that Eddie has got the stuff. He picks up Eddie by using one of his minor actresses, Rollergirl (Heather Graham), who strips down to her skates and jumps on Eddie at Horner's house, while Jack, appraising, watches the show. Mark Wahlberg may have something in his pants, but there's no gleam in his eye. What Wahlberg does best is convey Eddie's desperation. His Eddie wants success and money, but he doesn't desire anyone; he wants other people to desire him. In Wahlberg's scenes with Julianne Moore—who plays Amber Waves, a female porn star—Moore does most of the work. Moore, a great actress, has red, red lips and lambent flesh, yet her eyes are anxious; she's a kind of neurotic siren, always available but frantically unhappy. *Boogie Nights* is made up of many vignettes, and while Anderson is a good observer, he hasn't really shaped the screenplay. The vignettes don't comment on one another. The movie has its giddy moments, but in the end it is peculiarly depressing. Anderson reports on the porn industry, but he doesn't satisfy our curiosity about this pleasure-driven but pleasureless, fascinating but wan way of life. (2 hrs. 37 mins.; R) *Village East; Cinema I, II, Third Ave.; Lincoln Square.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

Cop Land—This New York–area movie, written and directed by the young filmmaker James Mangold and starring Sylvester Stallone, Harvey Keitel, Robert De Niro, and Ray Liotta, is actually too complicated. The cops in question, all from the same New York City precinct and led by Harvey Keitel's baleful Ray Donlan, live with their families in a tiny New Jersey paradise called "Garrison." A young cop named Babitch (Michael Rapaport) gets into trouble on the bridge, killing two black teenagers after a misunderstanding; his older police friends instantly arrange his disappearance and then hide him in Garrison. The cops are so brazen that they allow Babitch to expose himself to the gaze of Garrison's sheriff, Freddy Heflin (Sylvester Stallone). Robert De Niro shows up as a former cop buddy of Keitel's who has gone over to Internal Affairs. Janeane Garofalo, of all people, is part of Freddy's police force in Garrison. Ray Liotta is a cop who is part of Keitel's group but feels betrayed and shut out. Liotta, always an intense actor, makes the most of his scenes, but he can't fight his way into the center of the movie. That place, I'm afraid, is left to Stallone. The performance goes nowhere for a long time and then lurches forward into rage. Freddy redeems himself, and all of a sudden, Mangold abandons his idiosyncratic setting and theme and turns his hero into the lone sheriff in an old Western. The picture comes to a climax in a slow-mo shootout that is one of the saddest admissions of defeat in years. (Denby; 8/25/97) (1 hr. 50 mins.; R) *Embassy 2–4.*

Cremaster 5—Matthew Barney's latest fantasia, starring Ursula Andress, shown with the 23-minute *March of the Anal Sadistic Warrior.* (54 mins.; NR) *Film Forum.*

Deep Crimson—A retelling of the cult classic *The Honeymoon Killers.* Directed by Arturo Ripstein, former assistant to Mexico's leading director, Luis Buñuel. (1 hr. 49 mins.; NR) *Film Forum.*

Animation
'Toon In

Once upon a time, Walt Disney's librarians locked away such treasures as snipped scenes from *Snow White* (skulls rising from the Witch's cauldron were deemed too creepy for children) and unused footage from the Stravinsky extravaganza *Fantasia.* These and other rare materials (including a test of *Destino,* the unrealized collaboration with Salvador Dali) have been resurrected for Disney's Unseen Treasures, at MOMA this Friday and Saturday. See "Museums, Societies, Etc." for more info.

Devil's Advocate—See Denby, page 80. (2 hrs. 20 mins.; R) *Village East; 19th Street East; 34th Street Showplace; Astor Plaza; New York Twin; Orpheum 7; 84th Street; New Coliseum; Nova; Olympia Theatre; Kingsway; Pavilion Theatre; Plaza Twin; Centre Sunnyside; Main Street Cinemas; Plaza .*

The Edge—In *The Edge*, a very rich man (Anthony Hopkins), his beautiful wife, a model (Elle Macpherson), and a young fashion photographer (Alec Baldwin) who covets the beautiful model travel to Alaska for a photo shoot. After certain preliminaries, the two men get stranded in the wilderness without weapons or food, and the movie proper gets under way. Will the young man kill the older in order to take his woman, or will they work together for common survival? Or will they both get eaten by a giant Kodiak bear (Bart the Bear)? These questions are chased up and down mountains, through piney forests, across yawning chasms, and alongside ponds, lakes, and glinting streams. *The Edge* was concocted by David Mamet, but Mamet has done little more than tone up a *Men's Journal* fantasy of hanging tough. The older man is an intellectual, the young man a moral weakling. There's no doubt who's the more honorable person, but in the freezing wastes, does virtue lead to survival? The issue is fought without the slightest reference to the woman, who, we are left thinking, is not only treacherous but stupid. (She will, apparently, accept either one as the winner.) Director Lee Tamahori makes the most of the Canadian Rockies, which double for

Photographs courtesy of Disney.

CUE COVER ILLUSTRATION BY BROOK MEINHARDT
FOR NEW YORK

Alaska's terrain; and Tamahori puts his two stars through a great deal of wet and cold and general misery. As a physical adventure, the film is often pictorially thrilling, and it remains to be said that the bear is just great. I didn't, myself, care which of the two men got Elle Macpherson. Perhaps the bear should have her. He certainly works the hardest. (Denby; 10/6/97) (1 hr. 21 mins.; R) *Village East; Chelsea; Murray Hill Cinemas; Coronet; Criterion Center; 86th Street; The Movies at Bayside.*

The End of Violence—Bill Pullman, Andie MacDowell, and Gabriel Byrne star in Wim Wenders's latest sweeping story about the meaning of violence, both in reality and in images. (2 hrs. 1 min.; R) *Pavilion Theatre.*

Eye of God—In an oil town in Oklahoma, Martha Plimpton is a young woman whose marriage to a controlling prison parolee ends badly. With Hal Holbrook. (1 hr. 24 mins; NR) *Quad Cinema.*

Fairytale—A True Story—Peter O'Toole and Harvey Keitel star as Sir Arthur Conan Doyle and Harry Houdini in this story of two young girls who claim they've photographed fairies in England during World War I. (1 hr.39 mins.; PG) *Embassy 1.*

Fast, Cheap & Out of Control—The stories of four obsessives—a lion tamer, a topiary gardener, a rat specialist, and a robot designer—are documented in Errol Morris (*The Thin Blue Line*) style. (1 hr. 22 mins.; PG) *Film Forum.*

Fire—The story of the love that develops between two sisters-in-law tired of duty and devotion in their middle-class New Delhi household. Directed by Deepa Mehta. (1 hr. 44 mins.; NR) *Quad Cinema.*

The Full Monty—Robert Carlyle stars as Gaz, an out-of-work steelworker in Sheffield, England, who rounds up his unemployed friends and persuades them to put together a male strip troupe. Directed by Peter Cattaneo. (1 hr. 30 mins.; R) *Angelika Film Center; 19th Street East; Coronet; UA East; Lincoln Plaza Cinemas.*

The Game—*The Game*, a grimly sportive new thriller directed by David Fincher (*Seven*), has the look and feel of postindustrial paranoia. Michael Douglas's San Francisco tycoon, Nicholas Van Orton, is a proud, cold American with freezing corporate curtness and an expression of haughty distaste. Then Nicholas's scapegrace kid brother (Sean Penn) pays for Nicholas's membership in some kind of outrageous recreational club, and from that moment on, odd things begin happening. The action is not always convincing at any level of reality; nevertheless, we're held by the picture. The awful thing is that after the enormous buildup of mystery, the explanation, when it comes, explains nothing and means nothing. For all its skill, the picture turns out to be solemnly self-important about its own inconsequence. (Denby; 9/22/97) (1 hr. 28 mins.; R) *19th Street East; Embassy 2–4; First & 62nd St. Cinema; Lincoln Square.*

Gang Related—Tupac Shakur and James Belushi are cops who get into trouble while taking the law into their own hands. With Dennis Quaid, Lela Rochon, James Earl Jones, and Kool Moe Dee. Directed by Jim Kouf. (1 hr. 51 mins.; R) *Village Theatre VII; Criterion Center; Manhattan Twin; 86th Street East; 84th Street; New Coliseum; Nova.*

Gummo—The latest from *Kids* writer Harmony Korine is about repulsive and funny teens stuck in the midwest. With Chloe Sevigny. (1 hr. 35 mins.; R) *Angelika Film Center.*

Happy Together—Cannes winner about two Hong Kong expats working on their relationship while stuck in Buenos Aires. Directed by Wong Kar-Wai. (1 hr. 37 mins.; NR) *Cinema Village 12th St.*

Hoodlum—Laurence Fishburne plays a numbers-racket king in thirties Harlem who triggers a gang war when he allies himself with Lucky Luciano. Also starring Tim Roth, Andy Garcia, Vanessa Williams, and Cicely Tyson. (2 hrs. 10 mins.; R) *Embassy 2–4.*

The House of Yes—See Denby, pg. 80. (1 hr. 27 mins.; R) *Angelika Film Center; Regency.*

The Ice Storm—In *The Ice Storm*, the normally protected reaches of New Canaan, Connecticut, are violated by a sinister snapping noise—the sound of frozen power lines falling in a shower of sparks. Where are we, at the bottom circle of Dante's Inferno, where tears turn to ice? No, only in the land of rich, suburban Wasps, where everything is a little weird. The movie is set in the early seventies and two families are falling apart. The husband and father (Kevin Kline) in one of these families, the Hoods, is having a tepid affair with Janey Carver, the wife and mother (Sigourney Weaver) in the other. At the same time, Hood's 14-year-old daughter, Wendy (Christina Ricci), who likes to expose herself, is fooling around with Janey's two sons (Elijah Wood and Adam Hann-Byrd). Paul, Hood's 16-year-old son, is the narrator. Paul's bemused face and hapless attempts to bed a prep-school girl are, in the performance by Tobey Maguire, about the movie's liveliest elements. For a while, we hope the film will be funny. The actors are a talented group, but they look haltered. One wants to embrace Kline's Ben Hood, but one loses patience with the character, just as one loses patience with his wife, Elena (a masklike Joan Allen), who knows that Ben is straying and expresses her anger in bouts of shoplifting. Why doesn't any of them do something? Or at least say something? Director Ang Lee's touch is very delicate, and the movie's perfection of bleakness offers a refined pleasure (of a sort). But the material doesn't quite play. If, at one end of the spectrum, *The Ice Storm* is like Mazursky without the laughs, at the other it's like Bergman without the anguished brilliance. (Denby; 10/6/97) (1 hr. 52 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Plaza Cinemas.*

I Know What You Did Last Summer—The past comes back to torment four teenagers a year after they accidentally kill someone and dispose of the body. Neve Campbell stars in this horror film written by *Scream's* Kevin Williamson. (1 hr. 40 mins.; R) *Village Theatre VII; Chelsea; Criterion Center; Gemini; Orpheum 7; Lincoln Square; Brooklyn Heights; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; Plaza .*

★In & Out—In his Oscar acceptance speech, Matt Dillon casually "outs" his high-school English teacher—Mr. Brackett. A bachelor, perhaps 40, Howard Brackett (Kevin Kline) is about to be married to another teacher (Joan Cusack). When the citizens of Greenleaf, Indiana, glued to their sets, hear about his alleged homosexuality, they freeze (literally: no one moves). Brackett denies being gay, but a pack of reporters descends on the sleepy burg, led by a persistent tabloid-TV personality (Tom Selleck) who really is gay. In the idyllic countryside, the two men run into each other, and Selleck grabs Kline and kisses him on the mouth for what seems like an eternity. Bazoingas! The teacher is knocked silly, like Buster Keaton clobbered by a brick. So is he or isn't he? Kevin Kline's lightweight, I-can-do-anything style works for this cipher. Tom Selleck has finally found his way in movies, too. Joan Cusack has one of those abandoned-at-the-altar scenes that could be nothing but a cliché, but she triumphs, too. The laughs arrive in volleys, though many of them are cheaply earned. Still, there's that kiss between Selleck and Kline. People looking for boldness will seize on that kiss. The rest of us will have to live with it in every Oscar-night collage of Hollywood's most romantic moments. (Denby; 9/22/97) (1 hr. 30 mins.; PG-13) *34th Street Showplace; Chelsea West; 72nd St. East; Orpheum 7; Lincoln Square; Olympia Theatre; Brooklyn Heights; Kingsway; Pavilion Theatre; Main Street Cinemas; The Movies at Bayside.*

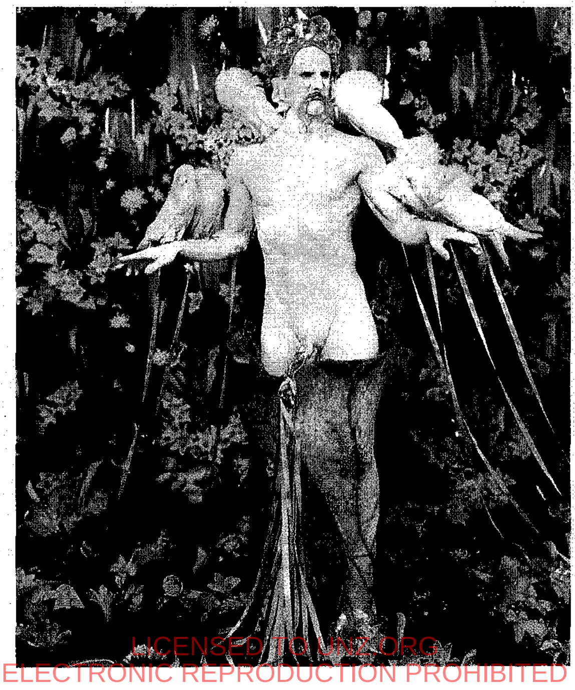
In the Company of Men—Chad (Aaron Eckhart) and Howard (Matt Malloy) agree to take turns attracting a defenseless woman and then dumping her, and choose the perfect victim—a stone-deaf secretary, Christine (Stacy Edwards). Chad makes fun of her slightly hooty voice while tenderly seducing her; Howard, meanwhile, actually falls in love. The movie is a repellent experience—a schematic, coldly cynical work that pretends to expose coldness and cynicism. It's the season's conversation piece, no doubt, but far from a work of art. (Denby; 8/18/97) (1 hr. 33 mins.; R) *Screening Room; Carnegie Hall Cinema.*

Kiss the Girls—Morgan Freeman and Ashley Judd scour the woods of North Carolina for a possible serial killer—and Freeman's missing niece. Directed by Gary Fleder. (1 hr. 57 mins.; R) *Art Greenwich Twin; 19th Street East; 34th Street Showplace; 86th Street; First & 62nd St. Cinema; 84th Street; Metro Cinema; New Coliseum; Nova; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas.*

★L.A. Confidential—The best American movie of the year (thus far). Based on James Ellroy's 1990 novel about corruption and honor in the L.A.P.D., it's set in 1953 after the local Mafia boss has gone to prison. All of a sudden, power in the crime world is up for grabs; some of the greedier cops are trying to lay hands on it. A group of people is massacred, and as the apparent solution to the murders unravels, a larger pattern of evil reaches out to cover widely separated elements of Los Angeles society. A crumb-bum named Sid Hudgens (Danny DeVito) is the publisher of a tabloid scandal sheet; he alerts the police to trivial forms of vice and then photographs for his magazine a celebrity cop, Jack Vincennes (Kevin Spacey), making the bust. A bullheaded cop, Bud White (Russell Crowe), is a man of abnormal rage and a tool of the seemingly benevolent but actually vicious chief of detectives, Dudley Smith (James Cromwell). Ed Exley, played by Guy Pearce, is a straight-arrow cop, all ambition and calculation.

Opening
Barney, the Movie

Artist and critical fave Matthew Barney, known for his intellectualized fits of cinematic fancy (think fairies, satyrs, and mortal teleology), brings another mesmerizing pageant to the screen: 'Cremaster 5,' starring Ursula Andress as the provocatively named Queen of Chain. Opens Wednesday at Film Forum.

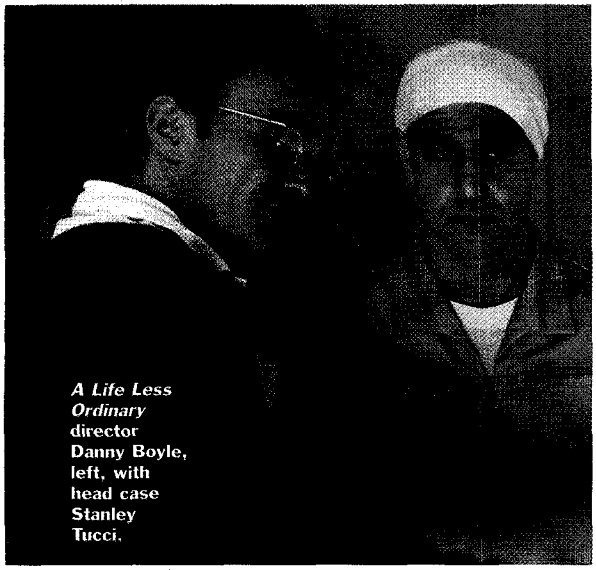


Photograph by Michael James O'Brien/Barbara Gladstone.

Talent

Utah Jazzed

Danny Boyle, the British director of *Trainspotting,* had never been beyond L.A. or New York ("different countries in themselves," he says) before agreeing to helm the Americana-rich *A Life Less Ordinary* (opening Friday). "I must admit," Boyle says, "I started off with that received European cynicism towards America's image of itself." So the 40-year-old director took a crash course in U.S. culture: He drove straight across the heartland, alone, braving electrical storms in Nebraska ("absolutely terrifying") and catching NBA games "on motel tellys." "You realize how young and how massive America is," he says with evident wonder. "How one can still be a pioneer." Ask Boyle about Utah—where he spent ten weeks filming the new movie with his *Trainspotting* cohorts (producer Andrew Macdonald and writer John Hodge)—and the Manchester native politely admits he found it a bit peculiar. "We went to a very strange July the Fourth celebration—I think it was in Ogden—where Donny Osmond was helicoptered into the stadium." Patriotic Mormon pageantry aside, it was Salt Lake City's outer reaches—long highways, lonely log cabins—that Boyle embraced as backdrops for the film, a surreal romantic comedy featuring Cameron Diaz as a millionaire's daughter, Ewan McGregor as her hapless kidnapper, and a lot of English wit. "The idea," Boyle explains, "was to take the best of both cultures—ours and America's—and try to mix them together. And surprise people with what comes out." **PATRICIA FALVO**



A Life Less Ordinary director Danny Boyle, left, with head case Stanley Tucci.

Exley is the natural enemy of Bud White, but they both slowly change: Russell Crowe comes up from brutalism, and Guy Pearce down from moralism, and they meet in the middle and join forces (to our relief). Kevin Spacey's Jack recovers his soul; so does the Veronica Lake look-alike played by Kim Basinger. Basinger, soft and saddened, is very touching as a guilty hooker, a good-bad girl worthy of the high forties. The movie is filled with wonderful actors—David Strathairn, in a pencil-line mustache; Simon Baker Denny as an eager-to-please young actor-stud. This violent story truly earns its quiet, ambiguous final note of exhausted calm. (Denby; 9/29/97) (2 hrs. 17 mins.; R) *Village Theatre VII; Chelsea; Murray Hill Cinemas; New York Twin; Orpheum 7; Lincoln Square; Pavilion Theatre.*

Lilies—A man's past comes back to haunt him in this stylized story of love and betrayal. Starring Brent Carver and Matthew Ferguson; winner of four Canadian Oscars. Adapted from a play by Michel Marc Bouchard. (1 hr. 35 mins.; NR) *Quad Cinema.*

The Matchmaker—Improbably, Janeane Garofalo stars as an aide to a Massachusetts senatorial candidate. When she's sent to Ireland to research her guy's Irish heritage, she lands in the middle of a matchmaking festival and meets a man of her own. (1 hr. 40 mins.; PG-13) *Chelsea; First & 62nd St. Cinema; 62nd and Broadway.*

Most Wanted—Keenen Ivory Wayans is an Army sergeant eluding a massive manhunt on the streets of L.A. With Jon Voight, Paul Sorvino, and Eric Roberts. (1 hr. 39 mins.; R) *Village Theatre VII; 19th Street East; Criterion Center; Sutton; Lincoln Square; New Coliseum; Pavilion Theatre.*

★**Mrs. Brown**—Director John Madden successfully captures the immense weight of the imperial state as it awkwardly follows in the wake of Victoria's sorrow. At his wit's end, the queen's secretary, Sir Henry Ponsonby (the baleful Geoffrey Palmer), hits on the idea of calling back into royal service Prince Albert's groom, John Brown (Billy Connolly), a Highlands Scot whom the prince had been fond of. Brown shows up and tells the queen, to the court's shocked dismay, that she looks awful. The queen suffers Brown's impertinence, and they become friends, at which point the London scandal sheets begin referring to her as "Mrs. Brown." *Mrs. Brown,* with its misty highlands and severely luxurious royal rooms, is very handsome, but the dim light of rectitude rules the court, and I was highly grateful for the presence of Antony Sher, who plays Prime Minister Benjamin Disraeli. Sher's Disraeli is the only one shrewd enough to know that Brown, Victoria's half-mad imaginary lover, is the man to bring Victoria back into the public's eye, which is finally the only place she belongs. (Denby; 7/28/97) (1 hr. 43 mins.; PG) *59th Street East; Carnegie Hall Cinema; Embassy 2-4.*

The Myth of Fingerprints—A New England family comes together but doesn't connect during the Thanksgiving holiday. Starring Noah Wyle, Julianne Moore, Blythe Danner, Roy Scheider, and Hope Davis. Written and directed by Bart Freundlich. (1 hr. 30 mins.; R) *Village East.*

Nenette et Boni—A teenage brother and sister, their mother dead and their father abusive, try to sort out life's dramas together. With Vincent Gallo. Directed by Claire Denis. (1 hr. 53 mins.; NR) *Quad Cinema.*

★**The Peacemaker**—*The Peacemaker* is powerful and consistently exciting. It's also a great deal too much like many other thrillers made recently. Playing a brilliant scientist (you can't make these movies anymore without one), Nicole Kidman is extremely charming. George Clooney, whose self-sufficient manner is the latest style in smart-ass one-upmanship, is the special-ops colonel who thinks he can teach the scientist the nasty facts of life. Here's the deal: A rogue Russian general has stolen the nukes from a train; the general then wrecks the train and detonates one of the warheads in order to cover his tracks. Clooney thinks that nothing but money is at stake—a quick sale to Iran, perhaps. Kidman fears a fanatic with a single warhead more than a greedy cynic with eight warheads. They are both right. The movie turns into an elaborate chase, with Kidman and Clooney tracking the thieves by means of electronic surveillance, then helicopter, and, at last, on foot through the streets of Manhattan. For all its professed horror of a nuclear catastrophe, *The Peacemaker* is rather casual about the bomb that does go off in the Urals. But director Mimi Leder can certainly move the metal with the best of them. (Denby; 9/29/97) (2 hrs. 2 mins.; R) *Village Theatre VII; Chelsea; Ziegfeld; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; Kingsway.*

Playing God—David Duchovny is a surgeon who is stripped of his license and becomes the caretaker to a group of dangerous criminals. With Timothy Hutton and Angelina Jolie. (1 hr. 30 mins.; R) *Village East; Chelsea; Crown Gotham; Guild 50th Street; 86th Street East; Lincoln Square; Kingsway.*

Rocketman—Harland Williams is a bumbling astronaut who lucks into helming a mission to Mars. (1 hr. 30 mins.; PG) *Village East; 19th Street East; Embassy 1; Sutton; 86th Street East; 84th Street; Kingsway.*

Seven Years in Tibet—*Seven Years in Tibet* appears to be an epic made for the people of Southern California. A selfish bastard from Austria named Heinrich Harrer (Brad Pitt) climbs enormous Himalayan peaks in 1939, gets thrown into a British prison camp at the start of the war, escapes, links up with another escapee, fellow Austrian climber Peter Aufschnaiter (David Thewlis), and penetrates the mysterious holy city of Lhasa, Tibet, where he attains humility and peace and even selflessness, largely through friendship with the teenage Dalai Lama. In the beginning, Pitt doesn't look arrogant; he looks merely puppyish and snarly, and when he reforms, he just seems becalmed, even bored. (Brad Pitt may be an actor for teenage girls and no one else.) Heinrich Harrer, it turns out, was no innocent Austrian mountain climber but a Nazi and an active member of the S.S. The German magazine *Stern* outed him about five months ago, when the movie was almost done. (A few hastily written voice-over lines spoken by Pitt allude to the party membership.) Perhaps it's characteristic of the empty-headed piety behind movies like this that the people involved in it did years of preparation and managed not to discover the single most important fact about their hero. (Denby; 10/13/97) (2 hrs. 11 mins.; R) *Village Theatre VII; Chelsea West; Murray Hill Cinemas; Criterion Center; Gemini; Orpheum 7; Lincoln Square; Main Street Cinemas; The Movies at Bayside.*

★**Shall We Dance?**—Hollywood's virtual abandonment of dancing has been one of the industry's greatest follies of the past twenty years. To our chagrin, it is now up to other countries to put dance into the movies. The Japanese, perhaps, are not ready to make a full-scale dance musical, but in the gravely charming *Shall We Dance?* they have made a shy and tender pass at one. Ballroom dancing, we learn, is a secret passion in Japan. The hero, Shohei Suhiyama (Koji Yakusho), a fortyish accountant, with a wife and daughter tucked away in a suburban house, sneaks off to a dancing school as if indulging a hidden vice. There he meets the other guilty men, all of whom, overcoming hideous shyness, stumble through beginner's agonies in the waltz, tango, and rumba. The teachers, accomplished woman dancers, do what they can with this recalcitrant material, and Shohei falls in love with one of them, Mai (Tamiyo Kusakari), a tall, lovely girl who has her own guilty secret. At times, the movie (written and directed by Masayuki Suo) comes close to embarrassment: For us, all this exquisite Japanese tact seems so nuttily beside the point. Yet it's hard not to be touched when the men speak of their pleasure in movement, and when Shohei, though not a natural, dons a beautiful tux and achieves a proud competency in a ballroom competition. (Denby; 7/28/97) (1 hr. 57 mins.; PG) *Eastside Playhouse; Lincoln Plaza Cinemas; Pavilion Theatre; The Movies at Bayside.*

Photograph by Darren Michaels.

Opening
Space Constraints

In 'Gattaca,' Ethan Hawke (with Uma Thurman, above) is the product of backseat passion in a twenty-first-century world where only those conceived in a petri dish can find privileged, white-collar work. But when Hawke conceals his inferior DNA to follow a dream of becoming an elite rocket navigator, he discovers he may have framed himself for murder. Opens Friday.

She's So Lovely—Sean Penn and Robin Wright Penn play heavy-drinking lovebirds in this John Cassavetes story directed by his son, Nick. With John Travolta. (1 hr. 52 mins.; R) *Brooklyn Heights; Plaza Twin.*

Soul Food—An extended family learns to stay together without the help of its matriarch. With Vanessa Williams, Nia Long, and Vivica Fox. (1 hr. 14 mins.; R) *Waverly; Chelsea; National Theatre; Sutton; Orpheum 7; 84th Street; Metro Cinema; Plaza Twin.*

Telling Lies in America—Kevin Bacon is a crooked Cleveland disk jockey who takes an unpopular Hungarian high-schooler (Brad Renfro) under his wing and shows him the good life. Written by Joe Eszterhas. With Maximilian Schell and Calista Flockhart. (1 hr. 41 mins.; PG-13) *Village East; Lincoln Plaza Cinemas.*

★**Underground**—Emir Kusturica's *Underground* is an astonishing, exhausting epic—a demi-masterpiece, a monstrosity, a conundrum. This quasi-allegorical treatment of recent Balkan history has been brought off in a style of obsessive, riotous burlesque. Two extraordinary scoundrels, Marko (Miki Manojlovic) and his friend Blacky (Lazar Ristovski) storm their way through history in a movie that combines a deep love of fraudulence with an equally deep love of theatricalism in all its low-farce varieties. You may not understand all of *Underground,* but you won't be bored. (2 hrs. 48 mins.; NR) *Lincoln Plaza Cinemas.*

U-Turn—Oliver Stone is just horsing around in *U-Turn.* Sean Penn, a small-time bagman, gets stuck in an unspeakable Arizona desert town, where he falls into a preposterous labyrinth of deceit and betrayal. Jennifer Lopez shows up as a femme fatale, and Nick Nolte, reprising John Huston's rasping grandee-rapist bit from *Chinatown,* is her double-crossing husband. Sean Penn, who usually freaks other people out, gets freaked out in this movie again and again. It's about time. *U-Turn* goes on too long, but in its malignant way it's often rather funny. (2 hrs.; R) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Lincoln Square; The Movies at Bayside.*

Washington Square—In *Washington Square,* set in upper-class New York in the 1850s, a plain, awkward girl who happens to be an heiress, Catherine Sloper (Jennifer Jason Leigh), meets a handsome young man, Morris Townsend (Ben Chaplin), at an elaborate garden party. No man of comparable beauty, or any beauty at all, has paid her much attention in her life, which has been led entirely under the gaze of her father, Dr. Sloper (Albert Finney), a widower of sardonic speech and dictatorial temperament. Morris is not only good-looking but also charming, and, as far as Catherine can tell, entirely taken with her. Is he serious? Catherine's father is sure that he is after her fortune. Agnieszka Holland, the Polish-born director of *Europa, Europa* and *Olivier, Olivier,* gives every emotion its full stop. If the results aren't in line with James's tone—one of suavity yielding to outbursts of candor—the movie often works on its own terms as emotional drama. Henry James gave Catherine dignity in withdrawal; Holland, in a series of final radiant close-ups, makes her a force. It's a feminist reading of the text but not a vulgarization of it. (Denby; 10/13/97) (1 hr. 57 mins.; PG) *Angelika Film Center; Paris Theatre.*

Wishmaster—When a genie is awakened from his 1,000-year sleep, horror ensues. Directed by Robert Kurtzman; presented by Wes Craven. (1 hr. 30 mins.; R) *Criterion Center.*

Wonderland—An amusing (and sometimes touching) documentary of the planned suburb of Levittown and its current inhabitants, many of whom have lived there from the beginning. (1 hr. 20 mins.; NR) *Starts Friday at the Screening Room.*

Year of the Horse—Jim Jarmusch trails rocker Neil Young on tour. (1 hr. 30 mins.; NR) *Angelika Film Center.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *The Full Monty; Gummo; The House of Yes; The Ice Storm; Washington Square; Year of the Horse.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Kiss the Girls.*

Cinema Village 12th St—22 E. 12th St. (924-3363) *Dance Hall Queen; Happy Together; Like A Bride.* (See also "Museums, Societies, Etc.")

Film Forum—209 W. Houston St. (727-8110) *Cremaster 5; Deep Crimson; Fast, Cheap & Out of Control.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *Eye of God; Fire; Lilies; Nenette et Boni.*

Screening Room—54 Varick St. (below Canal) (334-2100) *Casablanca; In the Company of Men; Repulsion.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *Boogie Nights; Devil's Advocate; The Edge; The Myth of Fingerprints; Playing God; Rocketman; Telling Lies in America.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Gang Related; I Know What You Did Last Summer; L.A. Confidential; Most Wanted; The Peacemaker; Seven Years in Tibet; U-Turn.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Soul Food.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Devil's Advocate; The Full Monty; The Game; Kiss the Girls; Most Wanted; Rocketman; U-Turn.*

34th Street Showplace—238 E. 34th St. (532-5544) *Devil's Advocate; In & Out; Kiss the Girls.*

Chelsea—260 W. 23rd St. (505-CINE#597) *The Edge; I Know What You Did Last Summer; L.A. Confidential; The Matchmaker; The Peacemaker; Playing God; Soul Food.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *In & Out; Seven Years in Tibet.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *The Edge; L.A. Confidential; Seven Years in Tibet; U-Turn.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Mrs. Brown.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Devil's Advocate.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *In the Company of Men; Mrs. Brown.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Boogie Nights; The Ice Storm.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Edge; The Full Monty.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *The Edge; Gang Related; I Know What You Did Last Summer; Most Wanted; Seven Years in Tibet; Wishmaster.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Playing God.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Shall We Dance?.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Rocketman.* Opening 10/24: *Fairytale—A True Story.*

Embassy 2–4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Cop Land; The Game; Hoodlum; Mrs. Brown.*

Guild 50th Street—33 W. 50th St. (757-2406) *Playing God.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Gang Related.*

National Theatre—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Soul Food.*

Paris Theatre—4 W. 58th St. (688-3800) *Washington Square.* (See also "Museums, Societies, Etc.")

State—1540 Broadway (391-2900) *Boogie Nights; In & Out; Kiss the Girls; L.A. Confidential.*

Sutton—205 E. 57th St. (759-1411) *Most Wanted; Rocketman; Soul Food.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Chasing Amy; Contact; Face/Off; Mimic; My Best Friend's Wedding; Spawn.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *The Peacemaker.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *In & Out.*

86th Street—125 E. 86th St. (505-CINE#604) *The Edge; Kiss the Girls.*

86th Street East—210 E. 86th St. (249-1144) *Gang Related; Playing God; Rocketman.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Closed for Renovations.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *The Game; Kiss the Girls; The Matchmaker; The Peacemaker.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *I Know What You Did Last Summer; Seven Years in Tibet.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Devil's Advocate; L.A. Confidential.*

Photograph by Darren Michaels.

Orpheum 7—1538 Third Ave., at 86th St. (876-2400) *Devil's Advocate; I Know What You Did Last Summer; In & Out; L. A. Confidential; The Peacemaker; Seven Years in Tibet; Soul Food.*

UA East—1629 First Ave., at 85th St. (249-5100) *The Full Monty.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *The Matchmaker.*

84th Street—2310 Broadway, at 84th St. (877-3600) *Devil's Advocate; Gang Related; Kiss the Girls; Rocketman; Soul Food.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *The Full Monty; The Ice Storm; Shall We Dance?; Telling Lies in America; Underground.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *Boogie Nights; The Game; I Know What You Did Last Summer; In & Out; L. A. Confidential; Most Wanted; The Peacemaker; Playing God; Seven Years in Tibet; U-Turn.* IMAX: *Across the Sea of Time; First City In Space; Thrill Ride; Mission To Mir; Boogie Nights.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Kiss the Girls; Soul Food.*

New Coliseum—701 W. 181st St. (740-1545) *Devil's Advocate; Gang Related; Kiss the Girls; Most Wanted.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Devil's Advocate; Gang Related; Kiss the Girls.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Devil's Advocate; In & Out.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *The House of Yes.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Dance Hall Queen; Devil's Advocate; The Edge; Gang Related; I Know What You Did Last Summer; Kiss the Girls; Most Wanted; The Peacemaker; Playing God; Rocketman; Soul Food.*

Concourse Plaza—214 E. 161th St. (588-8800) *Devil's Advocate; Gang Related; I Know What You Did Last Summer; Kiss the Girls; Most Wanted; Rocketman; Soul Food; Wishmaster.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Dance Hall Queen; Devil's Advocate; Gang Related; I Know What You Did Last Summer; Kiss the Girls; Most Wanted; The Peacemaker; Playing God; Rocketman; Seven Years in Tibet; Soul Food.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Devil's Advocate; In & Out; Playing God; Rocketman; Seven Years in Tibet; U-Turn.*

Brooklyn Heights—70 Henry St. (596-7070) *I Know What You Did Last Summer; In & Out; She's So Lovely; Temptress Moon.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Devil's Advocate; Gang Related; Soul Food.*

Cobble Hill—265 Court St. (596-9113) *Devil's Advocate; The Full Monty; Kiss the Girls; L. A. Confidential; Seven Years in Tibet.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *I Know What You Did Last Summer; Kiss the Girls; L. A. Confidential; The Peacemaker; Soul Food.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Gang Related; Kiss the Girls; Most Wanted; Soul Food.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Dance Hall Queen; Devil's Advocate; Kiss the Girls.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Gang Related; I Know What You Did Last Summer; Kiss the Girls; Soul Food.*

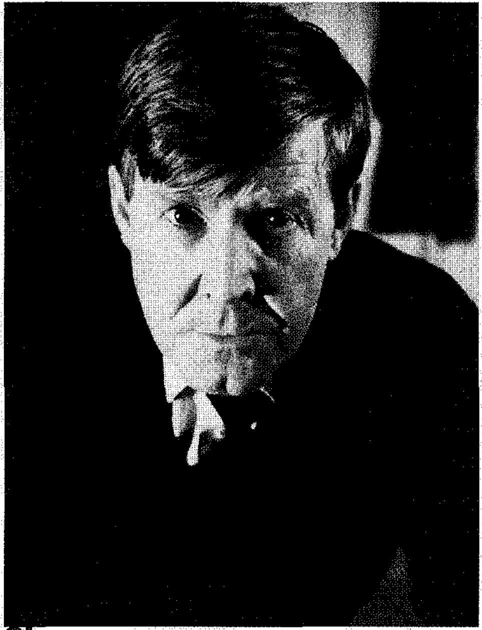
Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Devil's Advocate; In & Out; The Peacemaker; Playing God; Rocketman.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Devil's Advocate; Gang Related; Playing God; Rocketman; U-Turn.*

Pavilion Theatre—188 Prospect Park West, Brooklyn (369-0838) *Devil's Advocate; The End of Violence; I Know What You Did Last Summer; In & Out; Kiss the Girls; L. A. Confidential; Most Wanted; Shall We Dance?.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Devil's Advocate; She's So Lovely; Soul Food.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Devil's Advocate; Gang Related; I Know What You Did Last Summer; Kiss the Girls; Playing God.*



Showcase
An Englishman Abroad

The unflinching eye of film and television writer Alan Bennett (above)—when turned on such subjects as the vicar's wife, the real-estate agent, or retirees on holiday—has produced scripts of bittersweet, very British comedy, the best of which have never reached our shores. A rare collection of BBC productions and feature films, "Alan Bennett: Britain's Poet of Embarrassment" starts Wednesday at Lincoln Center's Walter Reade Theater. See "Museums, Societies, Etc." for more info.

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Devil's Advocate; The Edge; I Know What You Did Last Summer; In & Out; Kiss the Girls; L. A. Confidential; Most Wanted; The Peacemaker; Seven Years in Tibet; Soul Food.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Devil's Advocate; Gang Related; I Know What You Did Last Summer; Kiss the Girls; Most Wanted; The Peacemaker; Soul Food.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Devil's Advocate; Kiss the Girls; L. A. Confidential; The Peacemaker; Rocketman; Soul Food.*

Centre Sunnyside—42–17 Queens Blvd. (361-6869) *Devil's Advocate; I Know What You Did Last Summer; Kiss the Girls.*

Cinema City—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Gang Related; I Know What You Did Last Summer; Kiss the Girls; Most Wanted; Playing God; Soul Food.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *The Full Monty; Kiss the Girls; Most Wanted; Playing God; Rocketman; Shall We Dance?.*

Continental—70–20 Austin St., Forest Hills (544-1020) *The Peacemaker; Seven Years in Tibet; Soul Food.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Gang Related; I Know What You Did Last Summer; Soul Food.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Devil's Advocate; In & Out; Kiss the Girls; Most Wanted; The Peacemaker; Playing God; Rocketman.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Gang Related; I Know What You Did Last Summer; Kiss the Girls; Most Wanted; Playing God.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Devil's Advocate; L. A. Confidential.*

Fresh Meadows—Eastbound Service Road, at 190th St. (777-FILM#619) *Devil's Advocate; The Edge; In & Out; L. A. Confidential; The Peacemaker; Rocketman; Seven Years in Tibet.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Devil's Advocate; I Know What You Did Last Summer; Most Wanted.*

Main Street Cinemas—72–66 Main St. (263-4828) *Devil's Advocate; Excess Baggage; I Know What You Did Last Summer; In & Out; Kiss the Girls; Leave It to Beaver; Seven Years in Tibet.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Devil's Advocate; The Edge; Gang Related; I Know What You Did Last Summer; In & Out; Most Wanted; The Peacemaker; Rocketman.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *In & Out; Mrs. Brown.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Devil's Advocate; I Know What You Did Last Summer.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *I Know What You Did Last Summer; Kiss the Girls; Playing God; Soul Food.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *The Edge; In & Out; Seven Years in Tibet; Shall We Dance?; U-Turn.*

Trylon—98–81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *In & Out.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Devil's Advocate; I Know What You Did Last Summer; In & Out; Kiss the Girls; The Peacemaker; Rocketman; Seven Years in Tibet.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Devil's Advocate; I Know What You Did Last Summer; In & Out; Kiss the Girls; Rocketman.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Devil's Advocate; The Edge; Gang Related; I Know What You Did Last Summer; In & Out; Kiss the Girls; L. A. Confidential; Most Wanted; The Peacemaker; Playing God; Rocketman; Seven Years in Tibet; Soul Food.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Boris Karloff: Gentleman Monster." 10/25: *Bedlam* (1946) and *Arsenic and Old Lace* (1962). 10/26: *Targets* (1968) and *The Raven* (1963). 36-01 35th Ave., Astoria, Queens (718-784-0077); $8, $4 ages 5–18.

Photograph courtesy of the Film Society of Lincoln Center.

Anthology Film Archives—Through 10/23: *Pretty Village, Pretty Flame* (1996). 10/24–10/31: *Trust* (1991). 10/24–10/31: *Foreign Land* (1995) and *Taxi Lisboa* (1996). "A Tribute to the Taviani Brothers." 10/21 and 10/26: *Padre Padrone* (1977) and *The Meadow* (1979). 10/23–10/24: *Kaos* (1984). 10/25 and 10/31: *Good Morning Babylon* (1987). "Carl Th. Dreyer." 10/26: *Ordet* (1955). 32 Second Ave., at 2nd St. (505-5110); $7.

Different Light—10/19: *Carrie* (1976). 151 W. 19th St. (989-4850); free.

Donnell Media Center—"Aspects of Asia." 10/22: *Spices* (1985). "Simply Blues." 10/23: *Piano Players Rarely Ever Play Together* (1982). 20 W. 53rd St. (621-0619); free.

Film Forum—"This Is Kim." 10/22–10/23: *Middle of the Night* (1959) and *Strangers When We Meet* (1960). 10/24–10/26: *Pal Joey* (1957) and *The Man With the Golden Arm* (1955). 10/27: *Phffft!* (1954) and *Boys' Night Out* (1962). "Columbia Before the Code." 10/21: *Virtue* (1932) and *Three Wise Girls* (1932). 10/28: *The Criminal Code* (1931) and *Behind the Mask* (1932). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center—(The Walter Reade Theater)—"Alan Bennett: Britain's Poet of Embarrassment." 10/22 and 10/26: *Sunset Across the Bay* (1975) and *Woman of No Importance* (1982). 10/22 and 10/25: *Me, I'm Afraid of Virginia Woolf* (1978) and *A Chip in the Sugar* (1985). 10/23: *An Afternoon Off* (1979) and *Visit From Miss Protheroe* (1978). 10/23 and 10/25: *Doris and Doreen* (1978). 10/24 and 10/26: *An Englishman Abroad* (1982), *Question of Attribution* (1978), and *One Fine Day* (1979). 10/25: *A Bed Among the Lentils* (1985) and *A Lady of Letters* (1985). "Movies for Kids." 10/25–10/26: *The Bank Dick* (1940). "Independents Night." 10/23: *A Better Place* (1977). "Open-Captioned." 10/28: *Men In Black* (1997). Call 875-5601 for info. 65 W. 65th St., plaza level (875-5600); $8.50.

French Institute—"From Paris to Hollywood: Originals vs. Remakes." 10/21: *L'Homme qui aimait les femmes* (1976) and *The Man Who Loved Women* (1983). 10/28: *Cousin, cousine* (1975) and *Cousins* (1989). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, $10 double feature.

Museum of Modern Art—"Agnès Varda Retrospective." 10/21: *Les Demoiselles ont eu 25 ans* (1992) and *Jacquot de Nantes* (1990). 10/23: *Vagabond* (1985). 10/23 and 10/25: *Les 100 et 1 nuits* (1995). 10/24: Various shorts. "New Documentaries." 10/23: *After Brenda* (1997). 10/24: *A Prayer for Nettie* (1995) and *Cut the Parrot* (1996). "The Speed of Sound." 10/24 and 10/26: *Another Fine Mess* (1930) and *Hallelujah* (1929). 10/24–25: *Laughter* (1930). 10/25: *The Love Parade* (1930). "Disney's Unknown Treasures," 10/24 and 10/25. "Mitchum and Stewart." 10/26 and 10/28: *The Lusty Men* (1952) and *It's a Wonderful Life* (1946). 10/27 and 10/30: *Cape Fear* (1962) and *Rear Window* (1954). W. 53rd St. (708-9400); free with $9.50 admission.

Museum of Television & Radio—"TV Movies." Month of October: *Duel* (1971). 25 W. 52nd St. (621-6600); $6.

School of Visual Arts—"New York Comedy Film Festival." 10/23: *Bean* (1997). 10/24: various shorts, *The 5000 Fingers of Dr. T* (1953), and *Killer Condom* (1996). 10/25: various shorts, *Eight Days a Week* (1996), *Who's the Caboose?* (1997), and *Good Money* (1996). 10/26: *Nick & Jane* (1997), *The Deli* (1997), and *South Park Pink Eye* (1997). At the New York Film Academy, 100 E. 17th St. (674-4300). Festival hotline is 479-0843; tickets are $10–$100.

Screening Room—Midnight showing: *Swingers* (1996). Sunday brunch: *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday brunch patrons).

Symphony Space—"Truffaut: The Man Who Loved Film." 10/21: *The Story of Adele H.* (1975) and *The Betrayer* (1961). 10/28: *The Bride Wore Black* (1967). 10/28: *Vertigo* (1958). 2537 Broadway, at 96th St. (864-5400); $8, $5 members.

YWCA Cine-Club—"Japanese Cinema." 10/25–10/26: *Night Drum* (1958). 610 Lexington Avenue (735-9717); $5 members, $6 non members.

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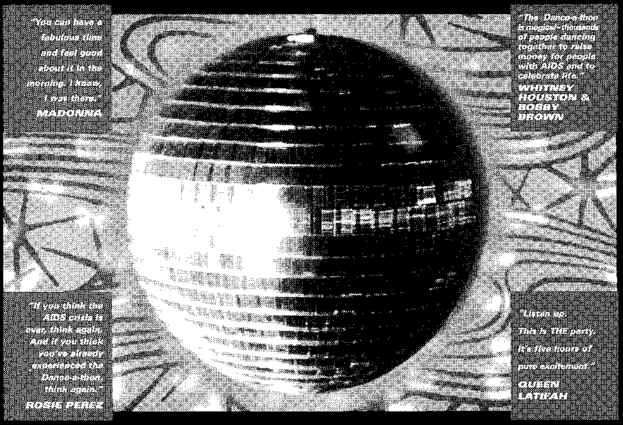

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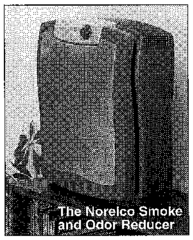

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theater

Busch...*Triumph of Love*...Greenberg

Broadway

Previews and Openings

Ivanov—Critics often dismiss this early Chekhov work—he wrote it when he was just 27—as mawkish and half-baked. But the recent London revival, cannily translated by David Hare and wonderfully realized by Ralph Fiennes, drew raves, proving that the play isn't radioactive when combined with the proper elements on the periodic table. Those elements may well be here, in this Lincoln Center Theater production, in the form of Kevin Kline (who plays the title role), Jayne Atkinson (who plays his wife), Hope Davis (who plays Sasha), and the twice-Tony'd director Gerald Gutierrez. $40–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 10/23 for an 11/20 opening. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (239-6200).*

Jackie: An American Life—As ominously titled as it is, this isn't a serious play. It isn't even a straight biography, though Gip Hoppe, the author, manages to cram in historical events both great and small. Instead, it relies on whimsical, ridiculous devices to convey some ideas about the nature of the First Lady's celebrity (the Rat Pack? LBJ? Joe Kennedy?—all puppets) and revels in portraits of the mundane. Margaret Colin stars. $45–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/10 opening. *Belasco Theater, 111 W. 44th St. (239-6200).*

The Lion King—Elton John and Tim Rice have composed three new songs for the stage version of this Disney blockbuster, and Roger Allers, who co-directed the 1994 film, has adapted the book. Nice, you say, but unmoving? *Hakuna Matata.* Julie Taymor, the downtown director who was multicultural long before it was fashionable and psychedelic long after, has reconceived the animated feature for actors wearing Japanese, Thai, and African masks. $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. In previews for an 11/13 opening. *New Amsterdam Theater, 214 W. 42nd St. (307-4100).*

The Scarlet Pimpernel—You've seen the billboard. Now come see the show. It's got romance, suspense, swashbuckling, and a whole bunch of eighteenth-century stuff; if it succeeds, Broadway could well be on its way to becoming a French Revolution theme park. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. Nan Knighton adapted Baroness Orczy's novel for the stage. Christine Andreas, Terrence Mann, and Douglas Sills star. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/9 opening. *Minskoff Theatre, 200 W. 40th St. (307-4100).*

Side Show—Combining compassion with prurience, *Dreamgirls* composer Henry Krieger and Bill Russell have molded a musical out of the lives of Daisy and Violet Hilton, the Siamese twins who toured the vaudeville circuit during the thirties and appeared, briefly, in Tod Browning's *Freaks*. Emily Skinner and Alice Ripley star. $25–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 10/16. *Richard Rodgers Theater, 226 W. 46th. St. (307-4100).*

Triumph of Love—It's the Broadway musical theater debut for F. Murray Abraham, an eagerly-awaited return for *Sunset* diva Betty Buckley, and an excuse for Susan Egan, the especially belle Belle from *Beauty and the Beast,* to bend gender. The story, adapted from the eighteenth-century romantic comedy by Pierre Marivaux, twists and turns with each costume change. Directed by Michael Mayer (*Baby Anger*), adapted for the stage by James Magruder, music by Jeffrey Stock, and lyrics by Susan Birkenhead (*Jelly's Last Jam*). $45–$75. Tues.–Sat. at 8; Wed., Sat., and Sun. at 2. In previews for a 10/23 opening. *Royale Theater, 242 W. 45th St. (239-6200).*

Previews
Stormy Weather

Richard Greenberg, who specializes in contemporary drawing-room comedies, paints his newest in a slightly darker hue. There's still humor in *Three Days of Rain*, and romance too, but the play is driven mostly by the discovery of a dead man's journal and his children's attempts to make sense of it. Previews begin October 21 at the Manhattan Theatre Club.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Now Playing

Barrymore—William Luce's play gives you a chance to experience Christopher Plummer, the greatest living actor in the English language. It is a quasi monodrama in which the legendary thespian, a month from his rendezvous with death, prepares to put on *Richard III* once more. Sometimes he spars with his unseen, sardonic prompter in the wings (well intoned by Michael Mastro); for the rest, he gloriously indulges himself. (Simon: 4/7/97). $25–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/25/97. Through 11/2. *Music Box Theatre, 239 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Deborah Gibson plays the girl; Chuck Wagner plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness; James Naughton doles out dearly bought legal strategy like alms to an importunate beggar. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Also starring Marilu Henner and Ernie Sabella. (Simon: 12/2/96) $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring David Alan Grier as Pseudolus. $60–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. Lucy Lawless plays Betty Rizzo. $30–$67.50. Mon., Tues., Thurs., and Fri. at 8, Sat. at 2 and 8, Sun. at 1 and 6. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, score by Frank Wildhorn. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

The King and I—The Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam,* featuring Kevin Gray, a former phantom from *Phantom,* in the role created by Yul Brynner. Faith Prince stars as Anna. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

The Last Night of Ballyhoo—This romantic comedy, set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind,* is Alfred Uhry's first effort since *Driving Miss Daisy.* The wait clearly paid off; he won the 1997 Tony award for Best Play. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 2/27/97. *Helen Hayes Theatre, 240 W. 44th St. (307-4100).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97). $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Life—A contemporary street opera set in eighties Times Square. Lillias White and Chuck Cooper just picked up Tony awards for their performances. Music and lyrics by Cy Coleman and Ira Gasman; book by Coleman, Gasman, and David Newman. $40–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened 4/26/97. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, will next week become one of Broadway's ten longest-running musicals. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—Andrew Lloyd Webber's blockbuster continues to pack them in, recently edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

1776—The book of this 1969 musical, the gifted Peter Stone's masterpiece, is surely one of the best ever. Thrillingly incorporating the potentially divisive issue of slavery, it succeeds in keeping us, despite our knowledge of the outcome, in a state of wonderfully paradoxical suspense. Splendid as was Peter Hunt's original production, this Scott Ellis revival very nearly matches it. It will provide you not only with three hours of choice theatergoing, but also with three very rich hours of life. Music and lyrics by Sherman Edwards. (Simon: 8/25/97). $65; kids 17 and younger pay half price. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 11/16. *Roundabout Theatre's Stage Right, 1530 Broadway, at 45th St. (869-8400).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and Lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2. Sun. at 3. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

Previews

King, Queen, Knave

After a brief acting hiatus, Charles Busch comes back to the stage in the role he was born to play: a Napoleonic princess. (Bring Kleenex.) 'Queen Amarantha' opens October 23, at the WPA Theatre.

Photograph by Kelly Grider.

Off Broadway

Previews and Openings

Alligator Tales—Unlike other solo performers, Anne Galjour does not hump the same, obsessive autobiographical note. Instead, she plucks vivid sense memories from her bayou childhood—dredging for oysters, facing down hurricanes, fleeing from alligators—and brings them to life through eight imaginary, interconnected characters. $35. Tues.–Fri. at 7:30, Sat. and Sun. at 3 and 7:30. In previews for a 10/21 opening. *Manhattan Theatre Club's Stage II at City Center, 131 W. 55th St. (581-1212).*

The American Clock—The Signature Theatre Company kicks off its Arthur Miller season with this Depression-era drama, which debuted at the Spoleto Festival, ran briefly on Broadway in 1980, and triumphed in London in 1984. Directed by James Houghton. $30. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened 10/19. *Signature Theatre, 555 W. 42nd St. (244-7529).*

Brutality of Fact—Keith Reddin's new comedy about a dysfunctional trio of women. Two sisters—one an alcoholic, the other a recently divorced Jehovah's Witness—try out some rather unconventional tactics to repair each other's lives; Mom somehow gets involved, and it's all downhill from there. Directed by Casey Childs. $30–$35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Previews begin 10/22 for a 11/5 opening. Through 11/23. *Primary Stages, 354 W. 45th St. (333-4052).*

Defying Gravity—*Titanic* loathers, take heart. Although this is a play about the space-shuttle-*Challenger* disaster, it comes from the reliably twisted imagination of Jane Anderson, author of *The Positively True Adventures of the Alleged Texas Cheerleader Murdering Mom.* Starring Lois Smith. $45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/2 opening. *American Place Theatre, 111 W. 46th St. (239-6200).*

Dotted Line—A downsized executive embarks on a quest for fast cash and a new boyfriend—which, in this case, amount to the same thing. By Anthony Giunta. $15–$35. Tues., Thurs., and Sat. at 8, Sun. at 2 and 8. Through 11/9. *Trilogy Theatre, 341 W. 44th St. (561-0251).*

Even Steven—A romantic comedy about a young man, his fiancée, his ex, a new roommate, and a bombshell in a handbag. By Anthony Giunta. $15–$35. Mon., Wed., and Fri. at 8, Sat. at 2, Sun. at 5. Through 11/9. *Trilogy Theatre, 341 W. 44th. St. (561-0251).*

Filumena—Maria Tucci, last seen on Off Broadway as the wonderful Ruth Steiner in *Collected Stories,* stars in this version of Eduardo DeFilippo's 1946 romantic comedy, which she translated herself. Directed by James Naughton; presented by the Blue Light Theater Company. $37.50. Wed.–Sat. at 8, Sun. at 7, Mon at 8. Previews begin 10/22 for an 11/6 opening. *Theatre Four, 424 W. 55th St. (239-6200).*

Fly—A rattling, comic flight through the life of a young African-American man. By (and starring) Joseph Edward; directed by Wynn Handman. $35. Wed.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7. Previews begin 10/22 for an 11/2 opening. *The American Place Theatre, 111 W. 46th St. (239-6200).*

The Forest—Alexander Ostrovsky, arguably Russia's first professional playwright, wrote this amusing little comedy about two down-and-out actors more than 125 years ago, but the Pearl Theatre Company reckons it has never been performed in New York—until now. Directed by Shepard Sobel. $18–$30. Tues., Thurs., Fri., and Sat. 8, Wed., Sat. and Sun. at 2. Previews begin 10/21 for an 11/3 opening at 7. *Pearl Theatre, 80 Saint Mark's Place. (598-9802).*

H. Finn Esq.—The great-great-grandson of Tom Sawyer (maybe) teams up with the great-great-grandson of Huckleberry Finn (also maybe) to travel up the Mississippi River from New Orleans to Hannibal, Missouri. By Peter Zablotsky; directed by John Ahlers. $25. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 10/21 for a 10/26 opening at 6. *Kaufman Theatre, 534 W. 42nd St. (239-6200).*

The Last Session—This is a musical that, strangely, is about AIDS, and, stranger still, is neither absurdist nor morbid. Music and lyrics by Steve Schalchlin, upon whose life the musical is partially based. Book and direction by his partner, Jim Brochu. $25–$30. Mon., Tues., Fri., and Sat. at 8; Wed. at 2:30 and 8; Sun. at 3 and 7:30. Opened 10/17. *47th Street Theatre, 304 W. 47th St. (239-6200).*

A Madhouse in Goa—Sex and political intrigue in the Greek Islands. By Martin Sherman, author of *Bent;* directed by Nicholas Martin *(Full Gallop)* and starring two-time Tony winner Judith Ivey.

$40. Tues., Thurs., Fri., and Sat. at 8, Wed. and Sun. at 7, Sat. and Sun. at 2. Previews begin 10/21 for an 11/17 opening. *Second Stage Theatre, 2162 Broadway, at 76th St. (787-3392).*

A Pirate's Lullaby—A comedy about three pirates and the women who love them. Written by Jessica Litwak; presented by Rattlestick Productions. $15. Wed.–Sat. at 8, Sun. at 3. Opened 10/19. Through 11/9. *Theatre Off Park, 224 Waverly Place. (627-2556).*

Queen Amarantha—A romantic adventure from Charles Busch who, happily, plays the title role. Set in a fictional kingdom of long ago, the queen, the daughter of a Napoleonic titan, inherits the throne and decides to cast all gender imperatives aside and live as a man. $30. Tues.–Sat. at 8, Sun. at 3 and 7:30. In previews for a 10/23 opening. *WPA Theatre, 519 W. 23rd St. (206-0523).*

Sam and Itkeh—A comedy about a retired Jewish couple whose 50-year relationship is threatened by—what else?—a secret from the past. Written by Jack LaZebnick; presented by the American Jewish Theatre. $30. Tues.–Sat. at 8, Sun. at 2 and 7. In previews for a 10/28 opening. *American Jewish Theatre, 307 W. 26th St. (633-9797).*

Secrets Every Smart Traveler Should Know—A musical comedy revue that lampoons the camera-toting, madras-wearing, and globe-trotting. Directed by Patrick Quinn. $40; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 7:30 and 10:30, Sun. at 3 and 7:30. Previews begin 10/22 for a 10/30 opening. *Triad Theatre, 158 W. 72nd St. (362-2590).*

Tell-Tale—It's part Poe, part *Paris Is Burning*, and all drag. Theatre Couture's summer sensation, starring the begowned Sherry Vine and the befrocked Jackie Beat, moves, in modified form, to the West Village for an open-ended run. $27.50–$32.50. Tues.–Sat. at 8, Sun. at 7. Opened 10/15. *Cherry Lane Theater, 38 Commerce St. (239-6200).*

10 Naked Men—See title. Written and directed by Ronnie Larsen, the author of *Making Porn*, which just closed after more than 500 performances. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. Opened 10/16. *Actors' Playhouse, 100 Seventh Ave. S. (239-6200).*

Thérèse Raquin—Elizabeth Marvel, who is every bit her name, stars in Classic Stage Company's first production of the season. Neal Bell adapted Zola's 1867 novel about passion, adultery, and murder for the stage; directed by David Esbjornson. $25–$35. Tues.–Sat. at 8, Sun. at 3. Previews begin 10/21 for a 10/29 opening. *Classic Stage Company, 136 E. 13th St. (677-4210).*

Three Days of Rain—Richard Greenberg, who specializes in contemporary drawing-room comedies, paints in a slightly darker hue this time around. There's still humor here, and romance, too, but at the heart of this drama lie two estranged siblings who discover a private journal kept by their father. $47.50. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. Previews begin 10/21 for an 11/11 opening. *Manhattan Theatre Club's Stage I at City Center, 131 W. 55th St. (581-1212).*

Two Pianos, Four Hands—Ted Dykstra and Richard Greenblatt, a pair of talented pianists who never made it to the recital halls, wax philosophical about pushy parents, arrogant students, and smug concert judges. $40–$45. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. Previews begin 10/21 for a 10/30 opening. *Promenade Theater, 2162 Broadway, at 76th St. (239-6200).*

Now Playing

Always . . . Patsy Cline—It's still unclear whether this musical can weather the transplant from Nashville to New York, but it does have its selling points, including a six-piece orchestra, a twenty-song score, and a curious premise: Cline's actual two-year correspondence with an adoring Texas housewife. Tori Lynn Palazola stars. $40–$45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 2 and 5. Opened 6/24/97. *Variety Arts Theatre, 110 Third Ave. (239-6200).*

As Bees in Honey Drown—Socialite Alexa Vere de Vere—one part Hepburn, two parts eyeliner, three parts luxury addict—enlists a young author to write a screenplay about her life. Written by Douglas Carter Beane (*To Wong Foo, Thanks for Everything, Julie Newmar*); alertly directed by Drama Desk Award winner Mark Brokaw (*How I Learned to Drive*). Starring Bo Foxworth and J. Smith-Cameron. $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. Opened 7/24/97. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Atwater: Fixin' to Die—The late Lee Atwater, a political strategist with an affection for Bo Diddley and a genius for mud warfare (remember Willie Horton?) died at the tender age of 40 in 1991. In this one-man show, Bruce McIntosh plays the Southern-fried legend, starting with Atwater's college years—when politics barely mattered to him—and ending with his dying days, when Atwater was riddled with not only cancer but the fear that he may have lived an ignoble life. $20–$25. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. Through 10/26. *28th Street Theatre, 120 W. 28th St. (591-0019) or (307-4100).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Chez GARBO—In Michelangelo Alasa's environmental musical, the audience strolls through a conceptual artist's gallery of Greta Garbo's East Side apartment—and, as well, through the last 50 years of the recluse's life. $20. Fri. at 8, Sat. at 7, and Sun. at 3. *DUO Theatre, 62 E. 4th St. (598-4320).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $40–$45. Mon., Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30; food and drink available and optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

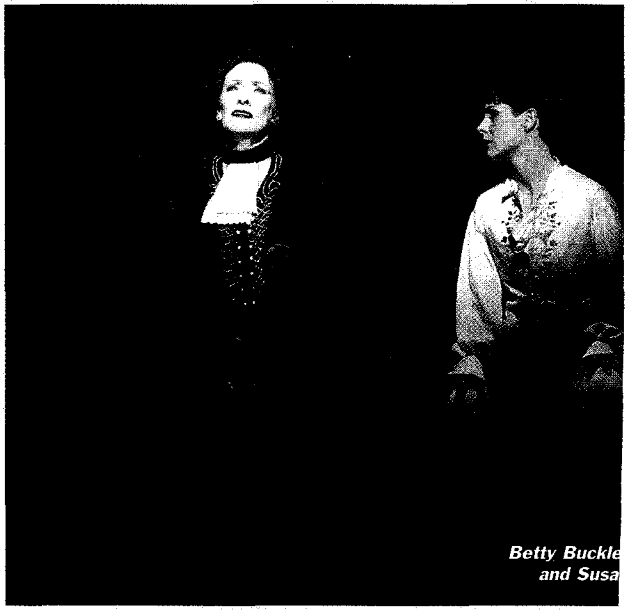
Godspell—The first all-black production of Stephen Schwartz's 1971 rock opera. $25. Fri. at 7:30, Sat. at 3 and 7:30, Sun. at 3. Opened 2/6. *Victoria Theatre, 235 W. 125th St. (769-8183).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 2 and 7:30, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

Gross Indecency: The Three Trials of Oscar Wilde—From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together an absorbing show about Oscar Wilde's 1895 trial for "gross indecency with male persons." $20–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, and Sun. at 3 and 7. Opened 6/5. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

Opening
Le Déluge

Director Michael Mayer does not look like a man who recently succumbed to the lures of cigarettes after twelve tar-free months. Nor does he seem like a guy who's struggling, daily, to keep his mind from curdling into a brick of Swiss cheese. But looks are deceiving. *Triumph of Love*, his irrepressible celebration of puns and gender confusion, teaches that, if nothing else. "This has been its own special kind of hell," says Mayer, 37. "The producer's dry cleaner tells me he knows how to fix the top of Act II." Until this year, Mayer had never directed a Broadway show. Now, he's juggling two: *Triumph*, which opens this Thursday, and Arthur Miller's *A View From the Bridge*, which starts performances less than five weeks later. Alone, either of these plays could make a man's head whirl. *Triumph*, starring F. Murray Abraham and Betty Buckley, is set in ancient Sparta, based on an eighteenth-century Marivaux work, and laced with cheerily postmodern dialogue and song; *A View*, starring Anthony LaPaglia, is a fifties drama about Italian immigrants in Red Hook, Brooklyn, but has the physiognomy and sensibility of a Greek tragedy. "I've had moments of intense schizophrenia," Mayer reports. "I'd be in auditions for the Miller play and expect people to come in with an up-tempo song and ballad. I'd leave auditions, come to *Triumph*, and be like, 'Where's the pain?' " Between *Triumph*'s opening night and *A View*'s first rehearsal, Mayer has just four days—barely enough time to nap, vacuum his apartment, and hop in the sauna to cleanse the old script from his pores. "I'm still trying to decide what I should do," he says. "Either I'll fly to Bermuda for the weekend, or I'll hook myself up to an IV of Librium." JENNIFER SENIOR



Betty Buckle
and Susa

Photograph by Joan Marcus.

Previews
Blue Light Special

Maria Tucci, last seen Off Broadway as the wonderful Ruth Steiner in 'Collected Stories,' now stars in Eduardo De-Filippo's 1946 romantic comedy 'Filumena,' which she translated herself. The Blue Light Theater Company presents; James Naughton directs. Previews begin October 22 at Theatre Four.

How I Learned to Drive—Paula Vogel's play benefits from an original slant: child molestation as an act of consenting partners, with the child as a willing participant. Miss Vogel has written a memory play about a pedophile and his big-breasted niece by marriage, Uncle Peck and Li'l Bit, names a trifle too apt to ring true. The driving lessons Uncle Peck gives Li'l Bit over the years are a slow, careful—even caring—seduction. Mark Brokaw has directed inventively. (Simon: 3/31/97). Now starring Molly Ringwald and Bruce Davison. $25–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, and Sun. at 3 and 7. First opened at the Vineyard Theatre on 3/16/97; reopened on 5/6/97. *Century Theater, 111 E. 15 St. (239-6200).*

Howard Crabtree's When Pigs Fly—An irrepressible, Technicolor celebration of puns, fabric, and gay life. Its costumer and musical "conceiver," Howard Crabtree, passed away in June of 1996, just days after completing the revue. $45. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Mon. and Tues at 8, Wed. at 2:30 and 8, Fri at 8, Sat. at 2:30 and 8, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

The Irish . . . and How They Got That Way!—A modern, irreverent, and lovingly told Gaelic history by Frank McCourt, Pulitzer Prize–winning author of *Angela's Ashes*. $30. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Through 11/2. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Mere Mortals—David Ives presents six one-acts, ranging from Mamet to mini-golf to mayfly mating rituals. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. Opened 4/29. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

More Stately Mansions—The New York Theatre Workshop (*Rent*) inaugurates the new season with this 1939 Eugene O'Neill play, which the playwright never intended for publication. The company is using the version completed by Karl Ragnar Gierow of the Swedish Royal Dramatic Theater. $10–$28. Tues.–Sat. at 7, Sun. at 1 and 7. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

The Quick-Change Room—A backstage drama with a post-glasnost twist. (Think *Slavs!* meets *Stage Door*). Alley Mills, the mom from *The Wonder Years*, stars. Directed by the beloved Orson Bean; written by Nagle Jackson. $18. Tues.–Fri. at 8, Sat. at 3 and 8, and Sun. at 7:30. Through 11/9. *Intar Theater, 420 W. 42nd St. (279-4200).*

Photograph by Richard Feldman.

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $29.50–$45. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

That's Life!—A musical revue about Jewish family life. $25. Fri. at 8, Sat. at 2 and 8, Sun. at 2. *Theatre East, 211 E. 60th St. (838-9090).*

Three-for-All—A confection from Tricicle, a popular Barcelona troupe that counts Charlie Chaplin and the brothers Marx among its influences. $35–$45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. Opened 10/12. *Union Square Theatre, 100 E. 17th St. (307-4100) or (505-0700).*

Tibet Does Not Exist—Don Thompson's dialectical drama pits three Yale professors against an exiled Tibetan monk in a debate over hemispheric values. Presented by the Theater for Human Rights; directed by Brian Clay Luedloff. $30. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 2. Through 10/26. *Tribeca Performing Arts Center at BMCC, 199 Chambers St. (279-4200 or 346-8510).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *Vinnie's, 147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(239-6200).*

Off-Off Broadway

Duet! A Romantic Fable—Adobe Theatre Company, the spirited squad that brought *Notions in Motion* to the Ohio Theatre last spring, returns this fall with a love story that combines elements of silent film, vaudeville, and fifties kitsch. $10. Through 11/8. Wed.–Sat. at 8. *The Ohio Theatre, 66 Wooster St. (560-7387).*

Just Open Your Throat—A series of interconnected, speedy monologues about such assorted subjects as the Gulf War, an incriminating answering-machine message, and author Mike Albo's childhood habit of crushing Sweet Tarts on his mirror and snorting them. $10. Tues. at 8. *HERE, 145 Sixth Ave., at Dominick. (647-0202).*

OctoberFest 1997—The venerable Ensemble Studio Theatre presents its annual autumn salad of comedy, drama, music, poetry, and storytelling. Free. Tues.–Sun. at 7 and 8:30, Sat. and Sun. at 2 and 3:30. *E.S.T., 549 W. 52nd St. (247-4982).*

Rough Crossing—A cruise-ship composer's life turns into a giddy, amusing mess in this Stoppard comedy, based on Molnar's *The Play's the Thing*. The Cocteau Rep performs. $24. Wed.–Fri. at 8. *Bouwerie Lane Theatre, 330 Bowery. (677-0060).*

Sex, Drugs, Rock & Roll—Oscar Riba gives life to Bogosian's gallery of miscreants. $12–$20. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. Previews begin 10/22 for a 10/27 opening at 7. Through 11/16. *Phil Bosakowski Theatre, 354 W. 45th St. (613-9139).*

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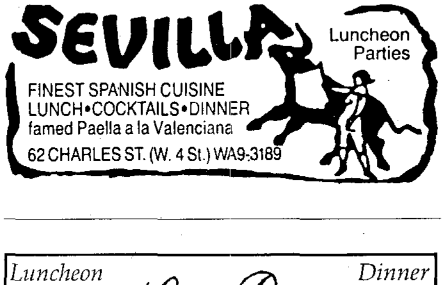
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art

Castiglione Design...Transforming the Crown

Galleries

Solos

Madison Avenue and Vicinity

Fanny Brennan—Recent paintings of skyscapes, seascapes, and landscapes in miniature; through 11/8. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Isabel De Obaldía—Cast glass sculptures of figures that suggest ancient pre-Columbian objects; through 11/22. Martin, 23 E. 74th St. (288-2213).

Franz Kline—A survey of the Abstract Expressionist's works, from his earliest sketchbooks to his final painting; 10/24–1/17. Stone, 113 E. 90th St. (988-6870).

Grace Knowlton—New spherical sculptures and paintings on aluminum sheets that depict fragmented interior views of the sculptures; through 11/29. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Pat Lipsky Sutton—Minimal black abstract paintings from the past four years; through 11/18. Bookstein, 50 E. 78th St. (439-9605).

Joaquin Torres-Garcia—Paintings, constructions, drawings, and a selection of books made between 1920 and 1945, by the Uruguayan artist who was a pioneer of the Cercle et Carré movement in Paris in the late twenties; through 11/29. CDS, 76 E. 79th St. (772-9555).

57th Street Area

Roy De Forest—New constructed paintings of fantasy landscapes populated by dogs, horses, birds, and hermits; through 11/15. Adams, 41 W. 57th St. (644-5665).

Enrico Donati—New geometric paintings by this artist who was a member of the Surrealist movement; through 11/15. Davidson, 41 E. 57th St. (759-7555).

Piet Mondrian/Ad Reinhardt—One of a series of exhibitions presented by this gallery that illuminate the relationship between artistic sensibilities, this time pairing the paintings of the Dutch abstractionist Piet Mondrian and the American abstractionist Ad Reinhardt; 10/24–12/13. PaceWildenstein, 32 E. 57th St. (421-3292).

August Mosca—Futuristic paintings of New York made between 1935 and 1955; through 11/8. ACA, 41 E. 57th St. (644-8300).

Jane Wilson—Reductive landscape paintings that continue the artist's exploration of evocative weather; through 11/15. Fischbach, 24 W. 57th St. (759-2345).

SoHo and TriBeCa

Diti Almog—Oil paintings on aircraft plywood that use light and shape to interact with their surroundings; through 11/15. Boesky, 51 Greene St. (941-9888).

David Bates—Recent paintings and tin and lumber sculptures that draw on the folk art of the artist's native Texas and the works of such Modernist painters as Marsden Hartley and Pablo Picasso; through 11/29. Cowles, 420 W. Broadway (925-3500).

John Currin—New paintings on the themes of health, beauty, bra shops, and doctors' offices; through 11/22. Rosen, 130 Prince St. (941-0203).

Marc Dennis—Figurative paintings that take a dark, satirical look at the human condition; through 11/15. In Khan, 415 W. Broadway (226-6484).

Liz Deschenes—An installation that incorporates color photographs taken by the artist at the Japanese spa town of Beppu in 1996; through 11/15. Bronwyn Keenan, 3 Crosby St. (431-5083).

Grace Graupe-Pillard—New large-scale paintings that incorporate photographs of famous artworks; through 11/15. Donahue/Sosinski, 560 Broadway (226-1111).

Robin Hill—New sculpture and drawings; through 11/8. Lennon, Weinberg, 560 Broadway (941-0098).

Komar & Melamid—An installation that intends to create a "new cult of personality" around George Washington through paintings, sketches, collages, and the artists' own collection of George Washington memorabilia; through 11/15. Feldman, 31 Mercer St. (226-3232).

Joseph Kosuth—A selection of works from 1965 to the present; through 11/18. Castelli, 420 W. Broadway (431-5160).

Matts Leiderstam—Paintings that explore the relationship between culture and gender identity; through 11/8. CRG, 93 Grand St. (966-4360).

Leonor Fini—A retrospective of paintings by the late Surrealist; through 11/30. CFM, 112 Greene St. (966-3864).

Richard Long—New slate circles and wall works; through 11/8. Sperone Westwater, 121 Greene St. (431-3685).

Creighton Michael—Paintings and works on paper whose imagery develops from accidental paint spots, mold-growth configurations, or chance shapes appearing in smeared gesso; through 11/5. Foster, 62 Crosby St. (966-9024).

Jonathan Monk—Photographs, works on paper, paintings, and a slide projection whose images are appropriated from art history and drawn from commonplace activities of daily life; through 11/8. Kaplan, 48 Greene St. (226-6131).

Jose Morales—Large-scale figurative drawings in charcoal and graphite displayed as an all-encompassing installation; through 11/15. Z, 70 Greene St. (966-8836).

Forrest Myers—Recent sculpture; through 11/15. Art et Industrie, 52 Thompson St. (966-6800).

Nam June Paik/William Wegman—A survey of works in all media by both artists; through 11/15. Solomon, 172 Mercer St. (941-5777).

Susan Rothenberg—New paintings that continue to draw on the artist's personal experience, evolving out of daily life and prosaic activities at her ranch in New Mexico; 10/25–12/13. Sperone Westwater, 142 Greene St. (431-3685).

Gino Rubert/John Beerman—Paintings by a Spanish artist that combine aspects of neoclassicism and magic realism/New paintings inspired by nineteenth-century Romantic landscape art. Through 11/15. Beitzel, 102 Prince St. (219-2863).

Peter Schlesinger/Stephan Jung—Recent ceramic sculptures/Paintings that depict ambiguous, close-up views of familiar objects. Through 11/8. Thorp, 103 Prince St. (431-6880).

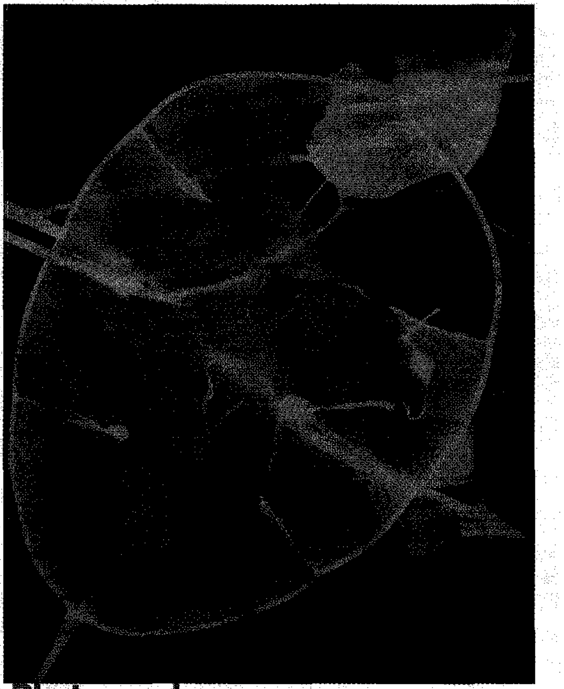
Gary Schneider/Ilana Eshel—Multi-panel photographic works that depict the surfaces of hands, faces, and botanicals/Drawings. Through 11/15. P.P.O.W, 476 Broome St. (941-8642).

Dee Shapiro—Recent paintings that depict compositions of geometric fragments of patterns; through 11/22. Zarre, 48 Greene St. (966-2222).

Chelsea

Cristian Alexa—Photographs and a mixed-media installation that are result of the Romanian artist's "intervention" with Brancusi's WWI memorial, *Endless Column*, in Tirgu Jiu, Romania; through 11/8. Martz, 529 W. 20th St. (206-3686).

Jan Baracz—Photographs, sculpture, and an installation that present the television as devoid of its usual functions; through 11/15. De Folin, 529 W. 20th St. (242-3434).

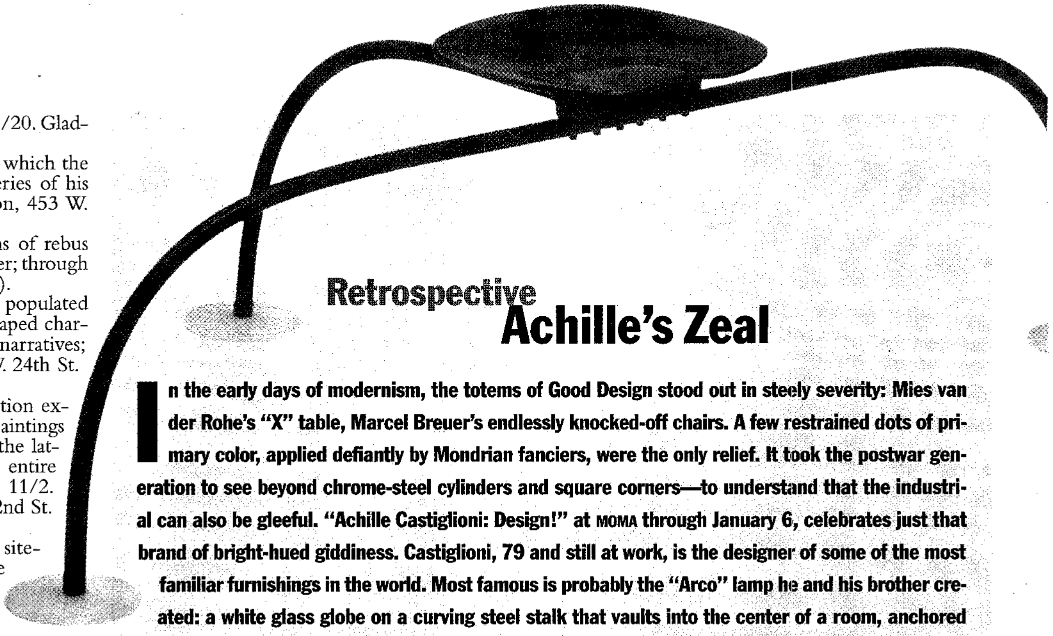


Photography

Double Exposure

"About Painting" looks at the photographs of Eva Hesse (above), Sigmar Polke, Mike Kelley, and others who are better known as painters and sculptors, and suggests that an idiosyncratic aesthetic always transcends its medium. At Robert Miller Gallery, 41 East 57th Street; through November 1.

Photograph courtesy of the Robert Miller Gallery, New York.



Retrospective

Achille's Zeal

In the early days of modernism, the totems of Good Design stood out in steely severity: Mies van der Rohe's "X" table, Marcel Breuer's endlessly knocked-off chairs. A few restrained dots of primary color, applied defiantly by Mondrian fanciers, were the only relief. It took the postwar generation to see beyond chrome-steel cylinders and square corners—to understand that the industrial can also be gleeful. "Achille Castiglioni: Design!" at MOMA through January 6, celebrates just that brand of bright-hued giddiness. Castiglioni, 79 and still at work, is the designer of some of the most familiar furnishings in the world. Most famous is probably the "Arco" lamp he and his brother created: a white glass globe on a curving steel stalk that vaults into the center of a room, anchored by a 110-pound chunk of marble. (There's a hole bored in the base, through which your movers can stick a broom handle to lift the thing, and which just may be a sly joke on Henry Moore.) But Castiglioni has put hundreds of designs into production, and many are still available from the factory more than 30 years later. Curated by Paola Antonelli, who created MOMA's hit "Mutant Materials" exhibit in 1995, "Design!" earns its exclamation point: Some of the more outrageous creations make observers burst into big grins. How often, honestly, does a piece of furniture make you do that?

Castiglioni clearly loves unexpectedly dynamic, mechanical settings. One of his TV sets hangs from ceiling-mounted pulleys, balanced by a neatly centered counterweight. A caged ball bearing anchors a dish towel against the wall. And a monopod stool, a sort of stalk with a bicycle saddle on top and a cast-iron hemisphere for a base, allows the sitter to rock back and forth. But what of the tall, attenuated floor lamp that, in profile, has a strangely familiar, beaky form? "It's called 'Bibip'—like the Roadrunner," Antonelli explains. A designer at the acme of his field. CHRISTOPHER BONANOS

Matthew Barney—New works; through 12/20. Gladstone, 515 W. 24th St. (206-9300).

Alfonse Borysewicz—Abstract paintings in which the artist continues to confront the mysteries of his Catholicism; through 11/15. Anderson, 453 W. 17th St. (463-0970).

Sergei Bugaev—The artist's own versions of rebus puzzles engraved over galvanized copper; through 11/30. I-20, 529 W. 20th St. (645-1100).

Carroll Dunham—New paintings that are populated by explicitly violent and sexual box-shaped characters in psychologically driven narratives; through 11/15. Metro Pictures, 519 W. 24th St. (206-7100).

Roy Fowler and Jack Pierson—A "conversation exhibition" pairing the former's recent paintings of southern Florida beach areas with the latter's six-hour video documenting the entire shift of one lifeguard station; through 11/2. Art Resources Transfer, Inc., 504 W. 22nd St. (691-5956).

Cristos Gianakos/Eve Aschheim—A new site-specific prototypical ramp sculpture from the artist's ongoing "Rampwork" series; resin sculptures that are scaled-down evocations of architectural structures; a steel chair, and paintings on frosted mylar/Paintings that depict familiar shapes, such as a circle or an ellipse, in a state of flux. Through 11/8. Stux, 529 W. 20th St. (352-1600).

William Hawkins—A survey of paintings by this self-taught artist whose work is currently the subject of a retrospective at the Museum of American Folk Art (see museum listings); through 11/8. Ricco/Maresca, 529 W. 20th St. (627-4819).

Bjorn Rye—Paintings that evoke the transient nature of landscape; through 11/16. Morthland, 225 Tenth Ave. (242-7767).

Pablo Siquier—Paintings by an Argentine artist whose emblematic designs suggest blueprints for lost cities; through 11/20. Nosei, 530 W. 22nd St. (741-8695).

Cary Smith—New geometric paintings; through 11/15. Eller, 529 W. 20th St. (206-6411).

Linda Stark—Small-scale oil paintings that use the physical properties of paint to evoke natural processes; through 11/15. Shainman, 513 W. 20th St. (645-1701).

Cy Twombly—A selection of paintings and watercolors from the years 1963 to 1979; through 11/15. Cheim & Read, 521 W. 23rd St. (242-7727).

Terry Winters—Recent large-scale paintings in which the picture plane is spanned by dense networks of lines that suggest architectural renderings and computer graphics; through 12/24. Marks, 522 W. 22nd St. (243-0200),

Other

Pierre Bonnard—Drawings and prints from all periods of the artist's career, on loan from museums and private collections; through 11/15. New York Studio School, 8 W. 8th St. (673-6455).

Group Shows

Madison Avenue and Vicinity

China Institute—125 E. 65th St. (744-8181). "Power and Virtue: The Horse in Chinese Art," a survey chronicling the symbolic resonance of the horse in Chinese art, history, and philosophy from the Han (206 B.C.—A.D. 220) to the Qing (1644–1911) dynasties; through 12/13.

Hunter College—68th St. and Lexington Ave. (772-4991). "Presentational Painting," with works by Feaster, Garnett, Pastine, Phillips, Voll; through 11/8.

57th Street Area

Krugier—41 E. 57th St. (755-7288). "From Ingres to Picasso: Celebrating Ten Years in the Fuller Building," a selection of works by nineteenth- and twentieth-century masters, among them Dubuffet, Ingres, Léger, Millet, Picasso, and Seurat; through 12/24.

Mathes—41 E. 57th St. (752-5135). "Forms & Rhythms," with works by Calder, Davis, and Léger; through 12/23.

St. Etienne—24 W. 57th St. (245-6734). "The New Objectivity: Realism in Weimar-Era Germany," with paintings, watercolors, drawings, and prints by Dix, Grosz, Hubbuch, Schad, Wegner, others; through 11/8.

SoHo and TriBeCa

Apex Art—291 Church St. (431-5270). Narrative works by Collura, Fujiyoshi, Gaskell, MacArthur, Pearlstein, Starr, Vega, Walker; through 11/15.

Cavin-Morris—560 Broadway (226-3768). Works by Jamaican self-taught artists and a selection of dance masks from Mexico; through 11/15.

Exit Art/The First World—548 Broadway (966-7745). "Public Notice, Art and Activist Posters: 1951–1997," an exhibit examining poster design in art and culture from the postwar years to the present; through 11/8.

Lehman Maupin—39 Greene St. (965-0753). Editions by Baldessari, González-Torres, Kapoor, Ruscha, Zittel, and others, published by Patrick Painter Editions; through 11/29.

Other

White Columns—154 Christopher St. (924-4212), Wed.–Sun. 12–6. Works that address obsessive love, by Jervert, Heindl, Hobart, Rodrigues, Shaw, others; solo shows of works by David Dupuis and Eve Fowler; through 11/23.

Photography

Stephen Barker—Photographs that depict sexual intimacies between men in the semipublic environments of movie houses and sex clubs; through 11/8. Morris-Healy, 530 W. 22nd St. (243-3753).

Caribbean Cultural Center/African Diaspora Institute—408 W. 58th St. (307-7420), Mon.–Fri. 11–6; $2 suggested admission. "Picturing England: The Photographic Narratives of Vanley Burke." Large-scale color photographs of England's Caribbean and Asian communities; through 2/15.

Bill Costa—Black-and-white photographs of male nudes; through 11/16. Wessel + O'Connor, 242 W. 26th St. (242-8811).

John Divola—Photographs of isolated structures in the high desert of Southern California; through 11/15. Fredericks, 304 W. 22nd St. (633-6555).

Dan Eldon—A selection of photographs and drawings from journals kept by this Reuters photographer who was stoned to death by an angry mob in Somalia when he was 22; through 11/3. SABA, 116 E. 16th St. (477-7722).

Janieta Eyre—Double portraits of the artist in a variety of period costumes; through 11/15. Cristinerose, 529 W. 20th St. (206-0297).

James Fee—Photographs taken throughout the United States over the past five years that depict grounded ships, abandoned factories and prisons, and other remnants of America's industrial age; through 11/15. Richardson, 560 Broadway (343-1255).

ICP Midtown—1133 Ave. of the Americas, at 43rd St. (768-4682); Wed.–Sun. 11–6; $4; $2.50 seniors and students. "Eye of the Beholder: Photographs From the Avon Collection." Ninety photographs by woman photographers; through 11/13.

International Center of Photography—1130 Fifth Ave., at 94th St. (860-1777), Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Brett Weston in New York." Photographs of New York taken between 1943 and 1945, when Weston was stationed on Long Island in the United States Army Signal Corps; through 11/30. . . . "Soul of the Game: Images and Voices of Street Basketball." Black-and-white images of the game being played at Harlem's

Ground Rules:

Galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.

Photograph courtesy of the Studio Castiglioni.

Rucker Park, Nat King Cole Park in Chicago, and other famed courts by sports photographer John Huet; through 11/19.

Marcus Leatherdale—Portraits of the people of Benares, India, where the artist lives for part of the year; through 11/15. Bridgewater Lustberg, 560 Broadway (941-6355).

Sally Mann—Recent photographs of landscapes in the artist's native West Virginia and its neighboring Georgia; through 11/8. Houk, 745 Fifth Ave. (750-7070).

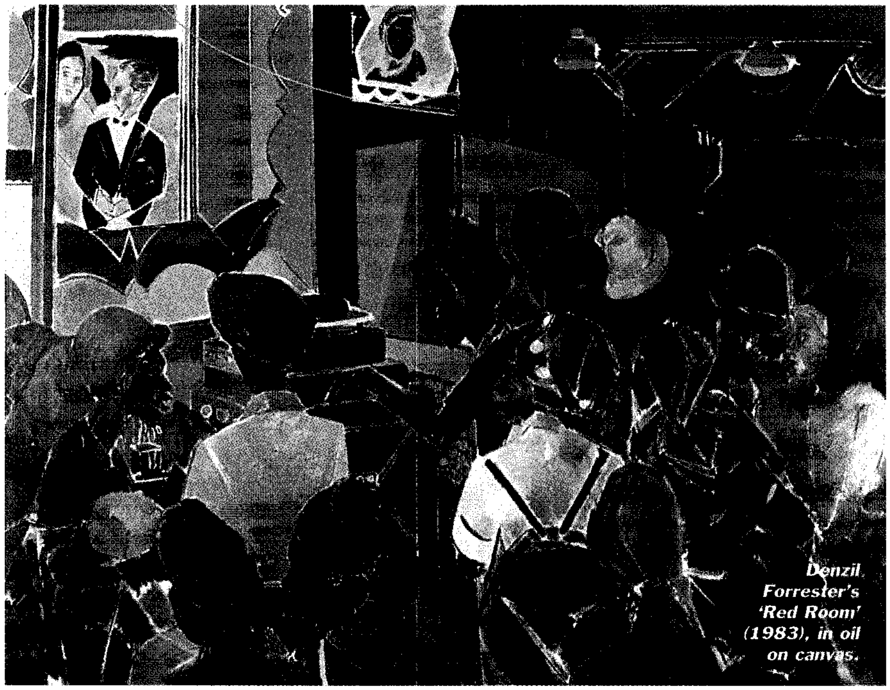
Richard Misrach—Recent works from two series of the artist's ongoing "Desert Cantos" project; through 11/15. Marcus, 578 Broadway (226-3200).

New York Academy of Sciences—2 E. 63rd St. (838-5226), Mon.–Fri. 10–5. Photographs by Miriam Fishman and Olivia Parker that depict objects from everyday life in the process of transformation; through 11/7.

Roberto Schezen—An exhibit of the Italian photographer's images of houses, coinciding with the publication of his new book, *New York: Trends and Traditions* (Monacelli Press); through 11/8. McGrath, 20 W. 57th St. (956-3366).

Neil Winokur—New large-scale color photographs of objects arranged as still lifes; through 11/15. Borden, 560 Broadway (431-0166).

Wooster Gardens—558 Broadway (941-6210). A video-based installation by Doug Ischar; recent photographs by Vik Muniz, of landscapes "drawn" with continuous lengths of thread; and photographs by Linda Levinson that depict handwritten notes on the backs of found photographs; through 11/15.



Denzil Forrester's 'Red Room' (1983), in oil on canvas.

Photograph courtesy of the Caribbean Cultural Center.

On View **The profound and often subversive impact of artists of color on the British art Establishment is finally taken into account in "Transforming the Crown: African, Asian, and Caribbean Artists in Britain, 1966–1996." The exhibition, which includes works in all media and runs through March 15, fills three venues: the Studio Museum in Harlem (144 West 125th Street), the Bronx Museum of the Arts (1040 Grand Concourse), and the Caribbean Cultural Center (408 West 58th Street).**

Museums

American Craft Museum—"The Art of Toshiko Takaezu." A retrospective of the artist's ceramic works, ranging from her utilitarian wares of the fifties to her recent large-scale sculptures; through 11/2. . . . "On the Cutting Edge: Contemporary Quilts From the Collection"; through 11/2. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Mandala: The Architecture of Enlightenment." Mandalas from Tibet, Nepal, China, Japan, Bhutan, India, and Indonesia, and a Kalachakra sand mandala constructed by monks from the Namgyal monastery, the Dalai Lama's personal monastery; through 1/4. 725 Park Ave. at 70th St. (288-6400), Tues., Wed., Fri., and Sat. 11–6 (Thurs. to 8), Sun. 12–5; $3, $1 students and seniors, free Thurs. 6–8.

Bard Graduate Center for Studies in the Decorative Arts—"The Sèvres Porcelain Manufactory: Alexandre Brongniart and the Triumph of Art and Innovation, 1800–1847." A survey of the achievements of the Sèvres porcelain manufactory, featuring porcelain blanks and finished pieces and 110 working drawings and watercolors that have not been previously exhibited in the United States; through 2/1. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 seniors and students.

Bronx Museum of the Arts—"Transforming the Crown: African, Asian, and Caribbean Artists in Britain, 1966–1996." A survey of Black British art that is being held in collaboration with the the Franklin H. Williams Caribbean Cultural Center (see photography listings) and the Studio Museum in Harlem; through 3/15. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3 suggested donation; $2 students; $1 senior citizens, children under 12 free.

Brooklyn Museum of Art—"Monet and the Mediterranean: A Centennial Exhibition." Sixty-five paintings executed by the Impressionist during his trips to the Italian Riviera, in 1884, the French Riviera, in 1888, and Venice, in 1908; through 1/4..."Graphic Alert: AIDS Posters From the Collection of Dr. Edward C. Atwater"; 10/16–2/8. . . . "Working in Brooklyn: A Centennial Exhibition." Works by emerging artists who show with Brooklyn-based galleries and alternative spaces; through 1/25/98. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.—Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt National Design Museum—"Design for Life: A Centennial Celebration." An exhibition examining the role of objects in daily life through works from the museum's collection, among them architectural drawings, graphics, textiles, ceramics, glass, jewelry, rare books, and industrial design products; through 1/4. 2 E. 91st St. (849-8420), Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3, $1.50 seniors and students.

Dahesh Museum—"The Dahesh Salon: Art, Patronage, and Presentation in America, Part II." A selection of late-nineteenth-century paintings by Adolphe-William Bouguereau, Jules LeFebvre, Hans Makart, and others, displayed to re-create a nineteenth-century American salon in a private home, including works from the museum's permanent collection and on loan from private collections; through 11/29. 601 Fifth Ave. at 49th St. (759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Tracey Moffatt: *Free-falling*." Photographs, films, and a video by an Australian artist; through 6/14. . . . "Richard Serra: *Torqued Ellipses*." Three monumental sculptures of Cor-Ten steel that explore the shaping of space rather than material as their primary subject; through 6/14/98. . . . "Fred Sandback: Sculpture." Sculptures created from yarn, including new works and earlier works from Dia's collection; through 1/4. . . . "Dan Flavin: 1962/63, 1970, 1996." Three installations using fluorescent light and six separate fluorescent works by the late sculptor; through 6/14. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $4, $2 students and seniors.

El Museo del Barrio—"Taíno: Pre-Columbian Art and Culture From the Caribbean." The first comprehensive survey of the art of the Taíno, the dominant culture in Puerto Rico, the Dominican Republic, Haiti, Cuba, Jamaica, and the Bahamas from about 1200 A.D. to the arrival of Columbus in 1492; through 3/29. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"From the Louvre to The Frick Collection: Poussin's *The Arcadian Shepherds*." An exhibition of one of the most celebrated icons of French art, Nicholas Poussin's painting, *The Arcadian Shepherds*, on loan from the Musée du Louvre; through 1/25. . . . "The Spirit of the Place: Selections From the Carmen Thyssen-Bornemisza Collection." Fourteen paintings and four sculptures from the collection of Baroness Carmen Thyssen-Bornemisza; through 11/30. . . . "Franklin and Condorcet: Two Portraits From the American Philosophical Society." An exhibition documenting the relations between the American statesman and the French mathematician, philosopher, and revolutionary through letters, manuscripts, and eighteenth-century publications; through 11/16. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Grey Art Gallery and Study Center—"Nahum B. Zenil: Witness to the Self." A retrospective of paintings by the Mexican artist whose collages, mixed-media works on paper, and paintings invoke the history of Mexican art while confronting current social issues; through 11/2. New York University, 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; free.

Solomon R. Guggenheim Museum—"Robert Rauschenberg: A Retrospective." The first full career retrospective of the artist's work since 1976, including paintings, drawings, sculpture, and prints; through 1/7. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $15, $10 seniors and students (this is a special admission fee for the Rauschenberg exhibits and includes entrance to the Guggenheim Museum SoHo).

Guggenheim Museum at Ace Gallery—"Robert Rauschenberg: A Retrospective." *The 1/4 Mile or 2 Furlong Piece*, an ongoing project begun in 1981 that comprises 189 paintings and sculptures; through 11/9. 275 Hudson St. below Spring St. (255-5599), Sun. and Wed.–Fri. 11–6, Sat. 11–8; free.

Guggenheim Museum SoHo—"Robert Rauschenberg: A Retrospective." The first full career retrospective of the artist's work since 1976, including paintings, sculpture, prints, drawings, and performance and technology-based pieces; through 1/4. 575 Broadway at Prince St. (423-3500), Sun. and Wed.–Fri. 11–6, Sat. 11–8 (6–8 pay what you wish); $15, $10 seniors and students (this is a special admission fee for the Rauschenberg exhibits and includes entrance to the Solomon R. Guggenheim Museum).

Jewish Museum—"Facing the New World: Jewish Portraits in Colonial and Federal America." The first comprehensive survey of rare, early American Jewish portraits, by Charles Willson Peale, Gilbert Stuart, Thomas Sully, and other artists, dating from 1700 through the 1830s; through 1/11. . . . "Camille Pissaro in the Caribbean, 1850–1855: Drawings From the Collection at Olana." Drawings, oil sketches, and watercolors by the Impressionist of scenes in St. Thomas, where he was born, and on other Caribbean islands, that were originally thought to be have been the work of the Danish painter Fritz Melbye; through 11/16. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5; free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Jackson Pollock: Early Sketchbooks and Drawings." Forty-eight rarely or never-exhibited pages from the artist's three earliest extant sketchbooks, which date from 1937 to 1941; through 2/8. . . . "John La Farge." A selection of paintings, drawings, watercolors, and stained glass windows drawn from the museum's collection of works by the nineteenth-century American artist; through 1/25. . . . "The Private Collection of Edgar Degas." More than 250 works drawn from the collection of the nineteenth-century French artist, including paintings, pastels, watercolors, drawings, and prints by such masters as Ingres, Delacroix, Daumier, Manet, Cézanne, Van Gogh, and Degas himself; through 1/11. . . . "The Drawings of Filippino Lippi and His Circle." Drawings by the fifteenth-century master, and by Fra Filippino Lippi, Raphael, Sandro Botticelli, and other artists in his circle in Florence; 10/28–1/11. . . . "The Resonant Image: Uses of Tradition in Japanese Art." Japanese paintings, prints, ceramics, lacquers, and textiles from the museum's collection and on loan from other museums; through 9/27. . . . "Master Hand: Individuality and Creativity Among Yoruba Sculptors"; through 3/1. . . . "Picasso the Engraver—Selections From the Musée Picasso, Paris." Approximately 150 engravings, etchings, and woodcuts made by the artist between 1900 and 1942; through 12/21. . . . "Wordrobe." Words, letters, and numbers in art and clothing; through 11/16. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum at F.I.T.—"Fifty Years of Fashion: New Look to Now." A selection of historically significant clothing from the museum's own collection, beginning with Christian Dior's controversial "New Look" of 1947 and ending with the contemporary fashion scene; through 1/10. . . . "The Saris of Princess Niloufer." Nine saris from a collection of saris previously owned by Princess Niloufer, one of the last of the Imperial Ottoman princesses, and a selection of drawings; through 1/3. . . . "Beads and Sequins: Scintillating Fashion." Sequined clothes and accessories from the twenties to the present; 10/28–1/3. Seventh Ave. at 27th St. (217-5966), Tues.–Fri. 12–8, Sat. 10–5; free.

Museum for African Art—"African Faces, African Figures: The Arman Collection." African sculptures from the collection of the sculptor Armand P. Arman; through 4/19. 593 Broadway, bet. Houston and Prince Sts. (966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"William L. Hawkins." The first New York museum retrospective of the self-taught African-American artist (1895–1990), whose themes included religion, race, struggles, and man's place in nature; through 11/2. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Egon Schiele: The Leopold Collection, Vienna." Paintings and works on paper by the Austrian Expressionist (1890–1918), many of which have not been previously exhibited; through 1/4. . . . "On the Edge: Contemporary Art From the Werner and Elaine Dannheisser Collection." Paintings, sculptures, prints, photographs, and video installations given to the museum by Elaine Dannheisser and the Dannheisser Foundation last year; through 1/20. . . . "Achille Castiglioni: Design!" A retrospective of works by the Italian architect and industrial designer known for his imaginative designs for such items as ashtrays, glassware, bathroom fixtures, and vacuum cleaners; through 1/6. . . . "New Concepts in Printmaking 1: Peter Halley." Artworks created by Halley as digital files on computer disk, comprising wallpaper and rub-down flowcharts that are fabricated by professional printers whenever a site-specific installation is planned; through 2/8. . . . "Projects: Franz West." Sculptures, drawings and collages by the artist, and a work titled *Synchrony* that incorporates works by the artist's friends, colleagues, and assistants; through 11/11. . . . "From Henri de Toulouse-Lautrec to Andy Warhol: Exploring Techniques." An exhibition focusing on various printmaking techniques, featuring more than 70 works from the museum's collection; through 2/8. . . . "New Photography 13." Recent works by Rineke Diijkstra, An-My Lê, Vik Muniz, and Kunié Sugiura; 10/24–1/13. . . . "A Decade of Collecting: Recent Acquisitions in Contemporary Drawing." Installation-scale drawings collected by the museum over the past decade; through 1/13. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"Under the Big Top: Circuses in New York." Costumes, models, props, posters, and other circus paraphernalia and ephemera dating from equestrian John Bill Rickett's first circus on Broadway in 1793 to today's Big Apple Circus; through 2/22. . . . "Beyond the Grave: Cultures of Queens Cemeteries." Photographs of cemeteries in Queens taken by Dr. Ilana Harlow; through 3/8. . . . "A Dream Well Planned: The Empire State Building." Photographs, drawings, models, and memorabilia associated with New York's most famous icon; through 1/11. . . . "Creative Lives: New York Paintings and Photographs by Maurice and Lee Sievan"; through 11/9. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy Museum & School of the Fine Arts—"The Tenth Street Studio Building: Artist-Entrepreneurs From the Hudson River School to the American Impressionists." Photographs, paintings, manuscripts, and memorabilia documenting the history of New York's first studio building; through 11/16. . . . "The Artist's Eye: Will Barnet Selects From the Permanent Collection." A selection of 40 portraits from the museum's collection, including works by Bellows, Eakins, Grossman, Lawrence, Rauschenberg, Sargent, and others; through 1/4. 1083 Fifth Ave., at 89th St. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

New York Public Library—"Dry Drunk: The Culture of Tobacco in 17th- and 18th-Century Europe." An exhibition covering the history of tobacco in Europe through the library's own materials; through 1/3. . . . "The George Arents Tobacco Collection: Works on Paper"; through 1/3. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"On the Nose: Eyeglasses in New York." An exhibition chronicling the history of eyewear in New York, from eighteenth-century spectacles to twentieth-century driving goggles; through 1/11. . . . "To Hell With Reform: The Race to Become Mayor of Greater New York." An exhibition of illustrations and other materials from the 1897 campaign in which New Yorkers elected the first mayor of Greater New York; through 1/4. . . . "Before Central Park: The Life and Death of Seneca Village." An exhibition of documents relating to the African-American community called Seneca Village that existed from the 1820s through the 1850s on what is now the west side of Central Park; through 11/30. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

Pierpont Morgan Library—"Medieval Bestseller: The Book of Hours." 100 Books of Hours from the library's collection; through 1/4. . . . "Romanticism to Realism: Nineteenth-Century German Drawings." A survey of the Library's collection of nineteenth-century German drawings; through 1/4. . . . "Cultural Curios: Literary and Historical Witnesses." A selection of objects owned by famous literary figures from the Library's permanent collection; through 1/4. 29 E. 36th St. (685-0008), Tues.–Fri. 10:30–5, Sat. 10:30–6; Sun. 12–6; $6; $4 students and seniors.

Queens Museum—"Cai Guo-Qiang: *Cultural Melting Bath.*" An installation by the Chinese artist on the theme of social healing; through 11/9. . . . . "The Lamps of Tiffany: Highlights of the Egon and Hildegard Neustadt Collection." Tiffany lamps, globes, and windows ranging over the entire lifetime of production at the Tiffany Studios, from 1893 to 1938; through 11/9. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Studio Museum in Harlem—"Transforming the Crown: African, Asian, and Caribbean Artists in Britain, 1966–1996." A survey of Black British art that is being held in collaboration with the Franklin H. Williams Caribbean Cultural Center (see photography listings) and the Bronx Museum of the Arts; through 3/15. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 seniors and students.

Whitney Museum of American Art—"Richard Diebenkorn." A retrospective of paintings by this California artist (1922–1993), who moved back and forth between abstraction and representation and is best known for his "Ocean Park" cycle of abstracted landscapes; through 1/11. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Pictures at an Exhibition: An Installation by Christian Marclay." An installation incorporating works from the Whitney's permanent collection; 10/24–1/25. 120 Park Ave., at 42nd St. (878-2550), Mon.–Sat. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 10/22 at 10 and 2: "Nineteenth-Century European Paintings, Watercolors, Drawings, and Sculpture." On view from 10/18. 10/27 and 10/28 at 10 and 2: "Magnificent Jewels." On view from 10/22.

Christie's East—219 E. 67th St. (546-1000). 10/22 at 10 and 2: "Silver." On view from 10/18. 10/23 at 1: "Nineteenth-Century Paintings." On view from 10/15.

Doyle—175 E. 87th St. (427-2730). 10/22 at 10: "Important English and Continental Furniture and Decorations." On view from 10/18. 10/23 at 10: "Asian Works of Art." On view from 10/18.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 10/23 at 10:15 and 2 and 10/24 at 10:15: "Eighteenth-Century Paintings." On view from 10/16. 10/25 at 10:15 and 2: "Snuff Bottles." On view from 10/19. 10/27 at 10:15 and 2: "Jewelry." On view from 10/21. 10/27 at 10:15 and 2 and 10/28 10:15 : "Watches." On view from 10/22.

Swann Galleries—104 E. 25th St. (254-4710). 10/23 at 10:30: "Early Printed Books." On view from 10/18.

restaurants

Chicken Big...Red Velvet...Pasty Pastries

Manhattan

Lower New York

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Canal House—The restaurant at the SoHo Grand Hotel, a beige-on-beige dining room with *Alice in Wonderland* fixtures and furniture, turns out surprisingly tasty regional American fare. Try the macaroni and cheese, crab cakes, and the cornmeal-crusted chicken breast, or—if you're the type who likes to loiter in hotels—nurse a cocktail in the lounge. *310 West Broadway (965-3588). (M–E) AE, MC, TM, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

Diva—Another hip spot at the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

Félix—Parisian bistro conveniently situated on SoHo's version of the Champs-Élysées, serving escargot and other Gallic standards. The atmosphere, as in most territory south of Houston, is stylishly casual. *340 W. Broadway (431-0021). (M) AE, TM.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

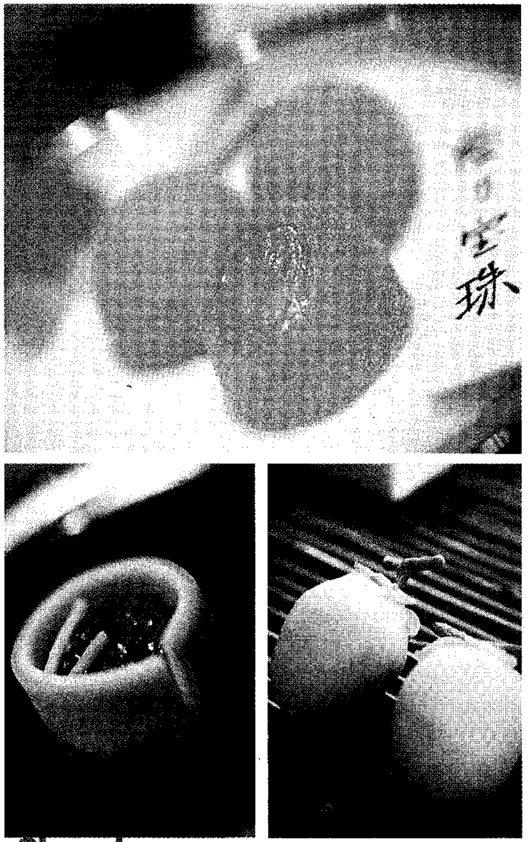
The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Sosa Borella—This full-service TriBeCa café is just as good for an afternoon espresso as for a full meal, not to mention the weekly tango lessons. Sandwiches come nearly two dozen ways; the Italian-Argentine menu features entrées like Milanese steak and short ribs of beef. *460 Greenwich St. (431-5093). (I–M) AE, DS, MC, V.*



Photograph by Erik Rank.

Shopping

Corporate Sweets

Having established an American foothold in Edgewater's Yaohan Plaza, the owners of Minamoto Kitchoan have crossed the Hudson to open a pristine Manhattan showplace for their imported Japanese confections. Kimono-clad saleswomen dispense miniature evocations of the natural world—rendered in combinations of yam, bean paste, and fruit—by the piece or in the pricey packaged assortments favored as corporate gifts. (608 Fifth Avenue, at 49th Street; 489-3747.)

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Wall Street Kitchen & Bar—As downtown grows more and more residential, its halls of finance, like this former bank building, are being converted into service establishments. This sister of SoHo Kitchen & Bar offers a similarly extensive selection of beers and wines by the glass, plus such eclectic American fare as beer-braised short ribs with egg noodles, and shrimp-smoked-bacon-and-roasted-tomato pizza. *70 Broad St. (797-7070). (M) AE, CB, DC, DS, MC, V.*

South Street Seaport

Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. *15 Fulton St. (608-7300). (M) AE, CB, DC, MC, V.*

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, third floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style por-

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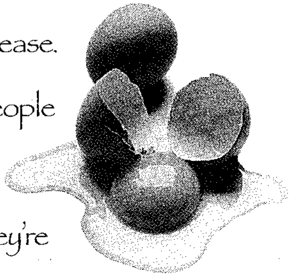

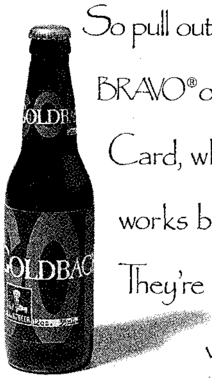

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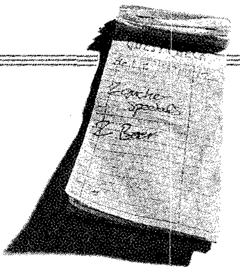

This month's list

Benito One Restaurant
174 Mulberry Street
(212)226-9171

Casa Di Pre Restaurant
283 West 12th Street
(212)243-7073

Hamaya Restaurant
152 East 46th Street
(212)972-5979

Katsu-Hama
11 East 47th Street
(212)758-5909

Le Biarritz
325 West 57th Street
(212)245-9467

Menchanko-Tei
39 West 55th Street
(212)247-1585

Messina Cafe
566 Third Avenue
(212)557-0055

Milady's Bar & Restaurant
160 Prince Street
(212)226-9069

Ottoman Cuisine
413 Amsterdam Avenue
(212)799-6363

Swing Street Cafe
253 East 52nd Street
(212)754-4817

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tions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Roettele A.G.—One of the very few places on these shores to serve a distinctive mix of Swiss and German cuisines, including hearty specialties like spaetzle, sauerbraten, Wiener schnitzel, and fondue. There's a lovely garden and, on Thursdays, the exotic strains of live Swiss music. *126 E. 7th St. (674-4140). (M) AE, DC, DS, MC, TM, V.*

Svoboda—The food at this casual East Villager is slightly Slavic and entirely eclectic, with offerings like dumplings, corn-chowder pizza, smoked-salmon blini, and something called "Siberian sushi surprise." There's also a cigar room and an extensive spirit selection. *248 E. 5th St. (387-0707). (I–M) AE, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (260-4950). (I) AE, CB, DC, DS, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villary. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Washington Place—The large, comfortable dining room feels vaguely colonial, with old prints on the walls and lots of dark wood, but the well-executed American menu couldn't be more modern. Standouts include maple-brushed salmon, roasted venison, and an unusually delicious cherry pie. *75 Washington Pl. (539-1776). (M) AE, MC, V.*

ASK GAEL

Is there a cozy corner waiting to be discovered?

Like Wall Street, soufflés rise and fall. That makes the newish bistro Velvet a logical segue for used-to-be trader Louis Donato. He got an artist pal to daub an old garage in red and seeded the upstairs lounge with flea-market rummage. Lured from Cafe Luxembourg's kitchen, Christian M. Hicks roasts flavorful leg of lamb and chicken—contempo familiars that are smartly priced and mostly delicious (from $13.50 for rigatoni with shrimp to $18.50 for steak-frites). Our waitress has a just-rolled-out-of-bed languor that is distractingly sexy. And to think I saw it on such a sedate block of Mulberry Street. (223 Mulberry Street; 965-0439.)

Photograph by Matt Salacuse.

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Bambou—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bella Donna Bar and Grill—The third in a line of inexpensive Italian pasta parlors, this downtown branch satisfies all manner of macaroni cravings, with dishes like rigatoni Carmine, penne vodka, and capellini pescatore. Cap it off with tirami su, the house dessert. *18 E. 23rd St. (505-3678). (I–M) AE, DS, MC, TM, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. A new attraction is a weekend brunch accompanied by live Irish music, and fifteen versions of that most archetypical brunch drink, the Bloody Mary. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Granville—This duplex restaurant, under the same ownership as Match uptown and down, offers a similarly clubby, cigar-friendly environment on the second floor, while the ground floor, done up in bordello red and gilt mirrors, is given over to a sophisticated modern Creole menu. Try the crayfish-and-white-bean salad or the jerk-crusted pork chop. *40 E. 20th St. (253-9088). (M) AE, DC, MC, TM, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, stout-glazed chicken with apricots and juniper berries, and—for adventurers—buffalo burgers. The beer-weary can sample among the city's largest selection of tequilas and single-malt scotches. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Medusa—A lot of thought went into the décor at this new restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and door frames. The au courant Mediterranean menu includes such specialties as poppy-seed-encrusted tuna with lime sauce and rack of lamb with Chianti and grilled golden apples. *239 Park Avenue South, nr. 19th St. (477-1500). (M) AE, MC, V.*

Piccolino—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformagio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

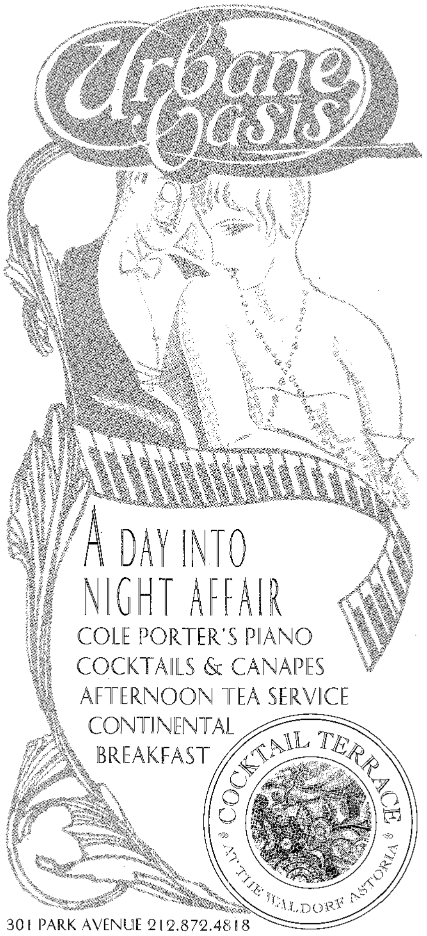
Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Global influences abound, from the Spanish-mackerel seviche to the shrimp satay with caramelized mango. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*



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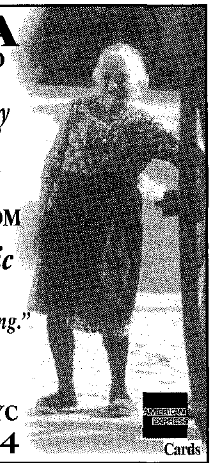

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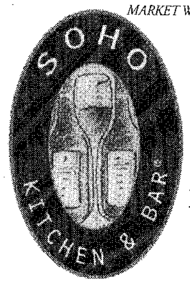

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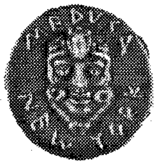

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43rd–56th Streets, East Side

Bull & Bear—As the name suggests, a good-old-days watering hole and steakhouse for a strictly business crowd. Every Thursday and Friday night, the Peter Duchin jazz trio provides musical entertainment; baser appetites may be satisfied by the house quaff (the Waldorf martini) and a cigar menu. *301 Park Ave., entrance on Lexington Ave. at 49th St. (872-4900). (M) AE, DC, DS, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

Cocktail Terrace at the Waldorf-Astoria—A convenient roost for a business breakfast or afternoon tea. At night, to accompany your cocktail, there's live piano music and the occasional fashion show. *301 Park Ave., at 50th St. (872-4818). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal sampling of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (755-6244). (E) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $44 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (339-6719). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner has ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Monkey Bar—David Rockwell's glamorous renovation of this landmark bar retains the original murals and sconces, and the menu offers extremely contemporary renditions of American fare, like tuna tartare with mango and avocado, and baked lobster with smoked bacon, corn chowder, and pommes Anna. *60 E. 54th St. (838-2600). (E) AE, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. *143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Torremolinos—This casual midtown restaurant serves a variety of Spanish regional dishes, like paella Valenciana and Castilian-style rack of baby lamb. *230 E. 51st St. (755-1862). (M) AE, DC, MC, V.*

The Town Crier—The American fare here includes standards like burgers and open-faced reuben sandwiches, and the ambience is geared toward rest and relaxation. Those not up for the relatively strenuous tasks of pool or darts may smoke cigars and watch any of the seven—count 'em—television sets. *303 E. 53rd St. (223-3157). (M) AE, DC, DS, MC, TM, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Ben Benson's—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district café popular among actors and fans alike, with a prix fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent Amer-

Data

Breast Men

Mama hens, don't let your baby roosters grow up to be capons. Once caponized—agricultural parlance for castrated—roosters lose their barnyard status. They don't crow. Their combs grow small and pale pink. And they're of absolutely no use to female chickens. But the surgically altered bird does develop one particularly pronounced characteristic, rendering it the Cadillac of poultry. "The breast becomes very broad, very full, almost like an opera tenor," says Pennsylvania farmer Sylvia Pryzant, who along with her husband, Steve, began selling her brood to some of New York's most elegant restaurants this fall. The swelled chest of the capon doesn't come from vocal exertion but from a life—however short—of luxury. "He is very pampered," says chef Christian Delouvrier of Les Célébrités, who poaches the bird before stuffing it with foie gras and bacon. And since capons are relieved from the rigors of reproduction, Delouvrier says, "whatever he eats is just going to make him plumper." But the Pennsylvania capons, which are farmed only through the end of this month, aren't sustained on junk food. "They're fed this great diet," says Alex Lee, chef de cuisine of Restaurant Daniel. "They're allowed to eat as much as they want." The Pryzants' Hansel-and-Gretel approach produces oversize fowl that are enormously flavorful, moister than turkey or chicken, with tender leg meat. The juicy breast inspires devotion in American chefs accustomed to poultry's tendency to dry out. "It's a wonderful thing," says Savoy's Peter Hoffman, who serves the capon spit-roasted with chestnut-honey glaze on his prix fixe market menu (pictured). Le Bernardin's Eric Ripert ordered a small shipment even though he rarely sells more than two or three non-fish items a night. "It's very refined," he says. "In France, everyone fights to have good capon." With birds as painstakingly produced as the Pryzants', that tradition could very well evolve here. A portion of Ripert's stash is already spoken for. "One is for me, one is for [owner] Maguy LeCoze. And if the sous-chef is nice," he says, "maybe I'll give him one." **Robin Raisfeld**

ican cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millennium Broadway (789-7508). (M–E) AE, DC, DS, MC, V.*

China Regency—This Chinese-Japanese hybrid is located conveniently in midtown's hotel nexus. Try any of the noodle dishes or a sampling from the sushi bar. Private-party facilities are upstairs. *850 Seventh Ave., nr. 54th St. (247-6440). (M) AE, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare. Try the $19.97 prix fixe. *342 W. 46th St. (977-7373). (M) AE, DC, MC, V.*

Ed Sullivan's—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu—well-priced as a $21.95 pretheater prix fixe—offers such hearty fare as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Live jazz and blues performed nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, TM, V.*

Ellen's Stardust Diner—A tribute to that archetype of mid-century American gastronomy, this themey diner serves up iconic nourishment, from the meat loaf platter to "grilled chicken T-bird" salad. *1650 Broadway, at 51st St. (956-5151). (I) AE, DC, MC.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Java Shop—A full-service coffee shop, offering takeout and waiter service. The American menu includes Belgian waffles, oven-baked fried chicken, salads, and breakfast served all day long. Charles Morris Mount created a sleek, contemporary design, with a java-influenced color scheme. *1611 Broadway, at 49th St. (246-1960). (I) AE, DC, DS, MC, TM, V.*

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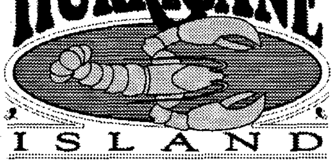

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Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

JUdson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and with the accomplished Lincoln Carson replacing pastry chef Richard Leach, the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Crêpe de Bretagne—This midtown bistro specializes in crêpes, serving over 70 varieties, sweet and savory, plus French classics from bouillabaisse to cassoulet. *46 W. 56th St. (245-4565). (M) AE, DC, MC, TM, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Martini's—Convenient for pre- and post-theater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes fritto misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—Still a favorite celebration destination, this deluxe perch 65 floors above sea level offers a variety of entertainment options. Follow a feast—now prepared by acclaimed chef Waldy Malouf—with old-fashioned cocktails in the Promenade Bar or cabaret at Rainbow & Stars. Try the prix fixe and pretheater menus. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Redeye Grill—Just what the Carnegie Hall neighborhood needed: a huge room with nudes on the pillars and all manner of smoked fish on the bar. The signature dish, dancing shrimp, is great for sharing. And don't leave without sampling the banana-cream pie. *888 Seventh Ave., at 56th St. (541-9000). (M–E) AE, DS, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, lobster salad with tabbouleh in spicy lobster oil, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

T.G.I. Friday's—When you crave the familiar, this casual American chain provides predictably decent grub like burgers, steaks, pastas, and potato skins. *761 Seventh Ave., at 50th St. (767-8350). Also, seven other Manhattan locations. (I) AE, DC, DS, MC, TM, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, TM, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—A venerable neighborhood haunt with tropical flair. Try the Cuban sandwich or the roast suckling pork. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Café Botanica—This American restaurant in the Essex House hotel is an airy, plant-filled respite from the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of poached tuna Niçoise and rack of lamb. *160 Central Park So. (484-5120). (E) AE, DC, DS, MC, V.*

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with

Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

The Boathouse—This is a glorious oasis in Central Park where you'll find an extensive American menu, featuring such enticing dishes as the "lobster Martini," house-smoked, pan-roasted swordfish, and grilled veal chop with truffled mashed potatoes. For postprandial excitement, rent a bicycle, a rowboat, or a gondola. Live jazz Monday through Thursday. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

Campagnola—This comfortable Italian spot has been a neighborhood favorite for over a dozen years, thanks in part to host Salvatore's warm welcome. Of course, the flavorful country-style food—Italian bouillabaisse with lobster, double-cut veal chops with wild mushrooms, antipasto—is equally endearing. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Hurricane Island—This American restaurant named for an island off the coast of Maine specializes, of course, in fresh lobster and seafood, and offers a better-than-average selection of microbrews with bottles from Belgium and Germany. *1303 Third Ave., at 75th St. (717-6600). (M) AE, MC, V.*

Ici—A relative newcomer among the countless Upper East Side bistros, Ici has made a name for itself with well-executed, contemporary French fare—like grilled scallops with asparagus, and Cajun red snapper—and a fashionably chic clientele. *19 E. 69th St. (794-6419). (M–E) AE, MC, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (223-9430). (M) AE, DC, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

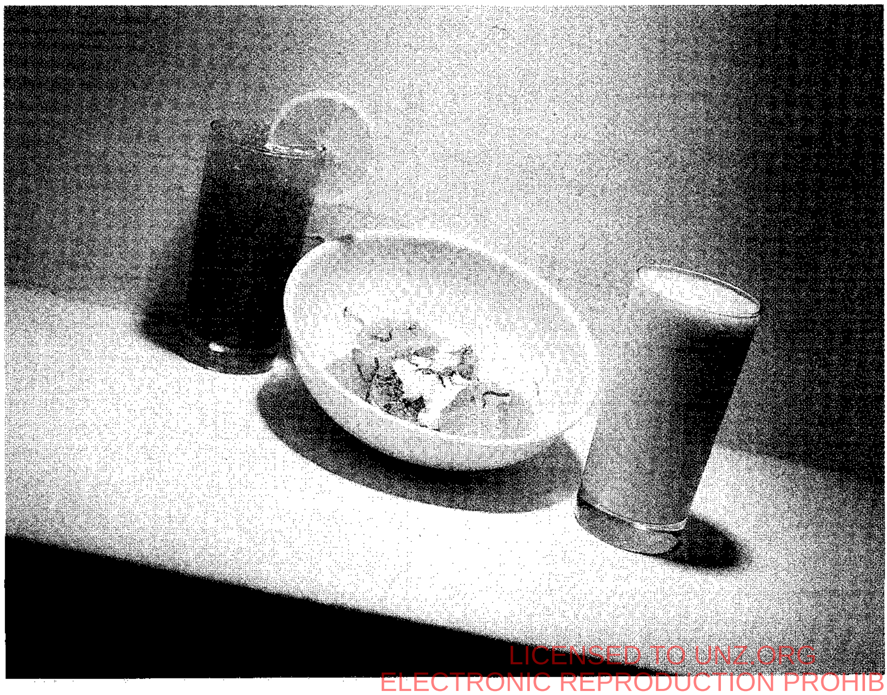
Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Orienta—This pretty room on the Upper East Side

Restaurant
Rise and Dine

Matthew Kenney's Mediterranean salad bar at Mezze has been a godsend for office workers with vegetarian leanings. Now, he's installed a new breakfast bar that features by-the-pound offerings of mangoes in ginger-mint syrup, dried-apricot-and-almond granola, and autumn fruits with citrus honey. More substantial flatbread egg sandwiches and baked goods like fruit focaccia, Moroccan date scones, and maple-and-sweet-potato muffins are the ultimate reward for early risers. (10 East 44th Street; 697-6644.)



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has become a popular meeting spot for the young and the stylish. Asian accents in the décor reflect the (mostly Vietnamese) Pan-Asian fare. Chicken satay, spring rolls, tuna sashimi, and dumplings are indicative of the menu's range. *205 E. 75th St. (517-7509). (M) AE, DS, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (517-5780). (M) AE, CB, DC, MC, TM, V.*

Trattoria Libertà—This Italian trattoria specializes in homemade pasta, and commemorates everybody's favorite outdoor artwork with a Statue of Liberty crown motif. *1574 Second Ave. nr. 81st St. (772-0752). (M) AE, MC, V.*

Object of Desire
Filler Killer

Tired of crabless crab cakes and shrimp-free shrimp cakes? La Cigale features meaty, herb-rich, and crispy shellfish croquettes served with sweetly smoky caramelized corn and a bright-red-pepper coulis. (231 Mott Street; 334-4331.) **Peter Kaminsky**

Photograph by Erik Rank.

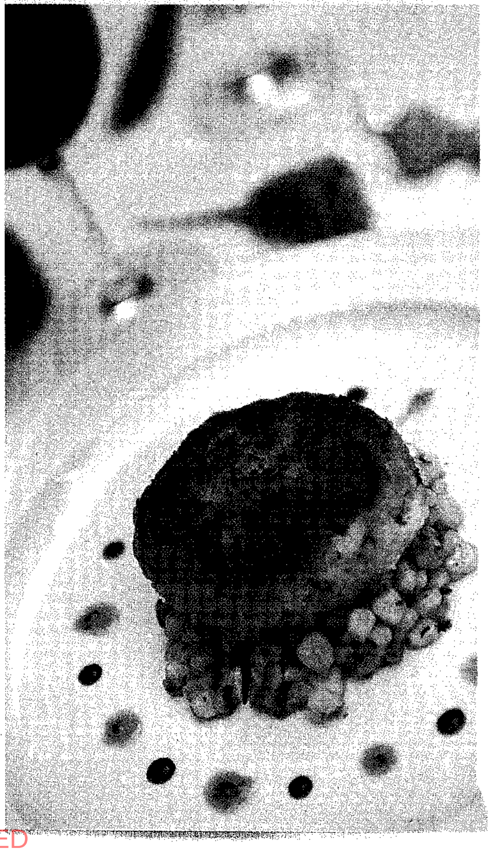

PHOTO BY TIM BIEBER

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Above 60th Street, West Side

Bella Luna—Consistently good neighborhood Northern Italian, with rotating art exhibits and a seasonal antipasto table. *584 Columbus Ave., nr. 88th St. (877-2267). (M) AE, MC, V.*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Delphini—The happy hordes huddled over their plates in this candlelit restaurant love the romantic atmosphere and the wide-ranging Mediterranean menu. Try the paella, the lobster-tail-and-calamari risotto, and the sangria. The sidewalk café and cigar bar make smokers feel welcome. *519 Columbus Ave., at 85th St. (579-1145). (M) AE.*

Empire Szechuan Gourmet—It's hard to conceive of a variety of Asian food that isn't available at this Upper West Side standby. The menu ranges from Cantonese dim sum to Japanese sushi, and the weekday lunch specials (half-price sushi!) make for bargain dining. Vegetarians have a "Taste of Zen" menu all to themselves. *2574 Broadway, nr. 97th St. (663-6004). (I) AE, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

Iridium Jazz Club—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. *44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.*

La Vela—A comfortable spot on the Upper West Side for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat cheese pasta. *373 Amsterdam Ave., nr. 77th St. (877-7818). (I) AE, DC, MC, V.*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Pasha—The Turkish food served here—octopus salad, grilled quail, lamb chops, artichokes in olive oil—suits quite well the current craze for all things Mediterranean. Both the stucco-walled dining room and a separate room for smokers are casually intimate. *70 W. 71st St. (579-8751). (M) AE only.*

Tofu—The newest Asian arrival on the Upper West Side features both Chinese and Japanese food, including fresh, handmade noodles. Lots of bargains, including daily half-price sushi and lunch specials. *2741 Broadway, at 105th St. (749-7373). (I) AE, DC, MC, V.*

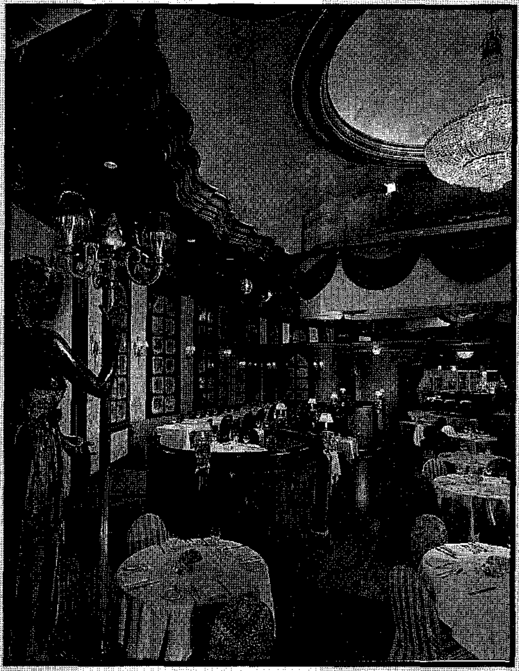
West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Lunch Dinner Dancing



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Concerts

Geri Allen—Reprising this summer's weeklong stint at the Vanguard, the pianist opens the Arts at St. Ann's '97–'98 season with a set that mixes her beautifully brainy solo work with some of the fiercest trio playing this side of Tommy Flanagan. 10/24 at 8 P.M. *Arts at St. Ann's, 157 Montague St., at Clinton St., Brooklyn (718-858-2424). $25–$30.*

Fiona Apple—Women-in-rock crusader, or postergirl for some bizarre new thing that might be labeled "kiddie-porn chic"? Whatever you think of her, there's no denying that the rail-thin Manhattan teenager knows how to wail, stomp, and bang the ivories with the best of them. With techno-ambient-pop sensations Hooverphonic. 10/22 at 8 P.M. *Roseland, 239 W. 52nd St. (307-7171). $22.50.*

Shirley Bassey—A few years ago, Lynda Barry drew a hilarious cartoon in which one of the bespectacled protagonists introduces the game Escape From Turtle Island, which consists of placing a pet turtle in the middle of the kitchen floor and serenading it with, "Gold-fing-ah!" Now Bassey, the voice behind the *Goldfinger* theme, is poised to make a comeback akin to the one her countryman Tom Jones made a couple of years ago. Sounds good to us—just leave the turtles at home. 10/22 at 8 P.M. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800). $30–$60.*

Lala Brooks & Friends—The ex-Crystal (of "Da Doo Ron Ron" and "Then He Kissed Me" fame) hits the meatpacking district for a trip down memory lane. Black Moses turned morning-radio personality Isaac Hayes takes the show down and dirty. 10/22 at *Fat Boy Saloon, 409 W. 14th St., at 9th Ave. (718-853-5683). $25.*

Echo & the Bunnymen—You know alternative rock is getting long in the tooth when its original stars are joining the typically Jurassic nostalgia-circuit. That's exactly where we find these heroes of eighties angst-rock—with original frontman Ian McCulloch back in the action and everything. With the Long Pigs. 10/25 at 7:30 P.M. *Roseland, 239 W. 52nd St. (307-7171). $20.*

Bill Frisell—The wildly eclectic guitarist—who's rescored Buster Keaton flicks, made the avant-jazz improv scene with John Zorn, and done just about everything in between—plays tunes from his excellently twangy *Nashville* CD, with bluegrass virtuosi Jerry Douglas and Victor Krauss. 10/25 at 7:30 and 10 P.M. *Arts at St. Ann's, 157 Montague St., at Clinton St., Brooklyn (718-858-2424). $25–$30.*

Jack Gibbons—The pianist celebrates the release of *The Authentic George Gershwin: The Hollywood Years.* 10/22 at 8 P.M. *Alice Tully Hall, Lincoln Center. (875-5050). $15–$25.*

Gwar—No matter which way the fickle winds of hipness blow, there's always a market for big, dumb, theatrical metal. That is, as long as there are plenty of explosions, cartoonish sets, spurting liquids of dubious origin—and plenty of teenage boys to love it all. Hence, Gwar's otherwise inexplicable longevity. With the Misfits and Mephiskaphales. 10/24 at 7 P.M. *Roseland, 239 W. 52nd St. (307-7171). $16.50.*

Talent
Boogie Night

With its unapologetic Bee Gees hook, Wyclef Jean's "We Trying to Stay Alive" may be off-puttingly trendy. But the disco-fever single is hardly representative of this Fugee's raucously multicultural side project, the Refugee Camp All-Stars. Catch him in his carnivalesque glory at Hammerstein Ballroom October 24.

Herbie Hancock and Wayne Shorter—Two grooving titans of the hard-bop era, touring in support of their excellent joint effort, *1 + 1.* 10/29 at 8 P.M. *Town Hall, 123 W. 43rd St. (307-7171). $29.50–$38.50.*

Wyclef Jean—Just as his day-job outfit, the Fugees, made their name with a note-perfect remake of a seventies classic ("Killing Me Softly"), Jean and his side project, the Refugee Camp All-Stars, got themselves on the charts with a weirdly updated version of the Bee Gees' "Staying Alive." But unlike the former group, Jean the solo musician has far more to offer than tiresome stolen-hook gags: His album *Carnival* deftly integrates music from the Caribbean, Africa, and Latin America with hip-hop beats and some fine rapping. Definitely a show not to miss. 10/24 at 8:30 P.M. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (307-7171). $20.*

Chaka Khan; the Isley Brothers—Last month, Khan stole the show when she opened for James Brown in Central Park. Whereas the Godfather was on autopilot for a lot of his set, Khan was in fine diva form, belting out tunes like "Tell Me Something Good" with a freshness and authority that generally eludes performers half her age. The Isley Brothers, still at it some forty years after "Shout" put them on the map, are one of the greatest chameleon-acts in the history of soul. From those early forays into secularized gospel, they explored various rock-soul-disco hybrids throughout the sixties and seventies. 10/22 at 7:30 P.M. *New Jersey Performing Arts Center, Newark. (888-GO-NJPAC). $35-$55.*

Dick Katz Trio—The pianist and founder of Milestone records. 10/23 at 6:30 P.M. *The New School, 55 W. 13th St. (229-5488). $15.*

Mötley Crüe—During hair-metal's creepy, mid-eighties heyday, Crüe lead singer Vince Neil appeared on the cover of *Musician* magazine lighting a cigar with a burning hundred-dollar bill. Five years ago, when Nirvana turned pop music on its ear, Neil was probably wishing he'd hung onto that C-note. Now, though, with alt-rock in shambles and the Crüe sitting pretty on the pop charts, he's probably restocking the Lear-jet humidor with plenty of crisp Benjamins. Go figure. With the far more deserving Cheap Trick. 10/26 at 8 P.M. *Nassau Coliseum, Marshall Field Complex, Uniondale, Long Island. (212-307-7171). $30–$35.*

Noche Flamenca—With Soledad Barrio & Martin Santangelo. 10/24 & 10/25 at 8 P.M. *Symphony Space, 2537 Broadway, at 95th St. (864-5400). $25.*

Laura Nyro Memorial Concert—Patti LaBelle, Toshi Reagon, Sandra Bernhard, Jane Siberry, Dana Bryant, and Kenny Rankin pay homage to the late stoned soul picnicker. Filling out the bill will be a video appearance by Whoopi Goldberg. 10/27 at 8 P.M. *Beacon Theatre 2124 Broadway, at 75th St. (307-7171). $40-$140.*

Ratdog—Hot on the heels of Dead lyricist Robert Hunter's solo appearance at the Hammerstein, Bob Weir's post-Garcia outfit hits the big room. If Vince Welnick & the Missing Man Formation hits 34th Street, why then, we'd practically have a Grateful Dead reunion! With From Good Homes. 10/25 at 8 P.M. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (307-7171). $26.*

Jim White—This 23-year-old country-folkie's solemnly twanging soul-stirrers mine the kind of dark, haunting zones that would make an Appalachian mountain-man shudder. 10/23 at 7:30 P.M., *Tishman Auditorium, the New School, 66 W. 12th St. (229-5353). $16.*

Yes—10/29–10/31 at 8 P.M. *The Beacon Theatre, 2124 Broadway, at 75th St. (307-7171). Sold out.*

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 10/22: Coco Montoya Band. 10/23: Kristin Hersh; Claire Porter. 10/24: Buster Poindexter and His Spanish Rocketship Band. 10/25: Betty. *15 W. 4th St. (228-7880).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile.

Ground Rules:
In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Kwaku Alston.

Cozy and congenial, even if you're not pierced. Shows nightly at 9. 10/22: The Frank & Walters. 10/23: Mommy. 10/24: The Shipping News; Cul de Sac. 10/25: Phoebe Legere. 10/28: Long River Train. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flyer-strewn pit—in a good way. 10/23: As Neil Simon prepares to open *The Capeman* on Broadway, his twentysomething offspring Harper rocks the Bowery. 10/24: Action Swingers. 10/25: X25. *315 Bowery, at Bleecker St. (982-4052). $.*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 10/24–10/25: "Cave Stomp '97," a gathering of some of the world's finest garage-rockers, old and new. 10/24: Shadows of Night; the Swingin' Neckbreakers. 10/25: Back in the sixties, an unknown quantity known, simply, as ? ("Question Mark") pre-figured Prince's nomenclatural high jinks when he and the aptly named Mysterians hit the top of the charts with the raucous organ grind "96 Tears." Thirty years on, nobody's sure what the singer's real name is, and only a few die-hards could name another song he and his outfit have written, but on they charge. With Massachusetts's excellent barn burners the Lyres. *15 St. Marks Pl. (674-7959).*

The Cooler—The meatpacking district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 10/24–10/25: Friends of Dean Martinez; Marc Ribot y Los Cubanos Postisos; Two Dollar Guitar. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today. Every Wednesday, Fez presents "Stella: An Evening of Big Room Comedy," featuring veterans of MTV's *The State* and other cutups. 10/21: Natalie Gamsu. 10/27: Piano-pop ingenue Lee Feldman. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 10/25: Jim Rose Circus Sideshow. 10/29: Superchunk. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 10/23: Moloko. 10/24–10/25: Jonathan Richman demonstrates his genius for adolescent sentimentalism. 10/27: Derek Bailey solo; John Zorn, Ikue Mori, Derek Bailey, and Kramer. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 10/21: Freddy Jones Band. 10/22: Seventh House; Cheater; The Nymphs; Earth To Andy. 10/23: Leslie Nuchow; Maria; Paul Narvaez; Hummer. 10/24: John Lurie & The Lounge Lizards. 10/25: Asylum Street Spankers. 10/26: Jim's Big Ego; Brenda Kahn; Chris Brown & Kate Fenner. *217 E. Houston St. (260-4700).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. Most nights, sets at 10 and midnight. 10/21: Sugar Minott. 10/22: "The Gypsy Flamenco Series." 10/23: Giant Step. 10/24: Reuben Wilson. *204 Varick St. (243-4940).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Every Friday and Saturday, the Tony Corbiscello Big Band pays tribute to various big-band heroes of yesteryear, after which the next generation of swingers takes over, from midnight till 4 A.M. 10/24: 7 Foot Politic; Nick Palumbo & the Flipped Fedoras. 10/25: Bellevue Cadillac. 10/26: Tindersticks. 10/28: Tanya Donnelly. *240 W. 47th St. (921-1940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 10/22: Bob Mould. 10/23: Link Wray; Los Straitjackets. 10/24: Junior Brown. 10/25: Dancehall Crashers. 10/26: Shootyz Groove. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. Sunday is "Fastbreak," a jungle-techno-hip-hop-"Kung-fu breakbeat" extravaganza. 10/23: Bush Pilots, who came to national attention last year when guitarist Matthew Gross was shot on top of the Empire State Building. This is the group's first date since Gross's recovery. 10/24: Zero. 10/25: String Cheese Incident. 10/27: Brooklyn Funk Essentials. 10/28: Wig Jam. 10/29: Travis; Tender Idols; Altra; Texture. *161 Hudson St. (966-5244).*

Windows on the World—Every Wednesday, "Strato-Lounge" turns the "Greatest Bar on Earth" into a full-on cocktail nation freak-fest. 10/23: Dana Fuchs Band. 10/24–10/25: Bellevue Cadillac. 10/28: "Koombah-Woombah!" *1 World Trade Center, 107th floor (524-7000).*

Jazz

Birdland—A roomy bandstand overlooking a classy boîte as suggestive of Big Band–era elegance as the club's name. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Friday the Lew Anderson Big Band swings from 5:30 to 7:30. 10/21: Doug Raney Quartet. 10/22–10/25: Stanley Turrentine Quintet. 10/27: Mark Kramer Trio. 10/28: Joe Thompson & J. C. Heard Orchestra. 10/29: Ron Affif Trio. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a great view from every seat in the house (the standing-room area at the bar's not bad, either), the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30 P.M. 10/21–10/26: Dizzy Gillespie's 80th-birthday party, featuring Jon Faddis, Slide Hampton, Cyrus Chestnut, John Lee, and Ignacio Berroa. *131 W. 3rd St. (475-8592).*

Iridium—Merlot, the artfully wacky restaurant across from Lincoln Center, hosts some formidable jazz comers in its cozy basement, along with the occasional legend. Monday nights, the Les Paul Trio holds office hours. 10/21–10/26: Charlie Haden and Paul Bley. 10/28–11/2: Jacky Terrason Trio; Javon Jackson Quartet. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

"Jazz at Noon"—East midtown's long-running, Friday-afternoon jam session—where Dizzy Gillespie, Clark Terry, and Elvin Jones have all been visiting scholars—returns for its thirty-third season, with the usual high-caliber house band. 10/24: Bucky Pizzarelli. Noon–2:30 P.M. $5 cover. *San Martin Restaurant, 143 E. 49th St. (832-0888).*

The Jazz Standard—Midtown South's newest, biggest, and happeningest hangout for hard-boppers and the men and women who love them. The swanky first-floor restaurant won't be open for another couple of weeks, but the basement club's modified menu should more than suffice. (See box, page 162.) 10/28–11/2: The Don Braden Octet. Sets Sun., Tues.–Thurs. at 8 P.M. and 10 P.M., Fri. and Sat. at 8 P.M., 10:30 P.M., and midnight; $10–$15 cover on weekdays, $15–$20 cover Fri. and Sat. *116 E. 27th St. (576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. While no amount of imagination can render the institutional, linoleum-tile décor any more inviting than your average mass feed-trough, the concept *is* fairly happening. 10/24: Jon Ballantyne. *11 W. 53rd St. (708-0480).*

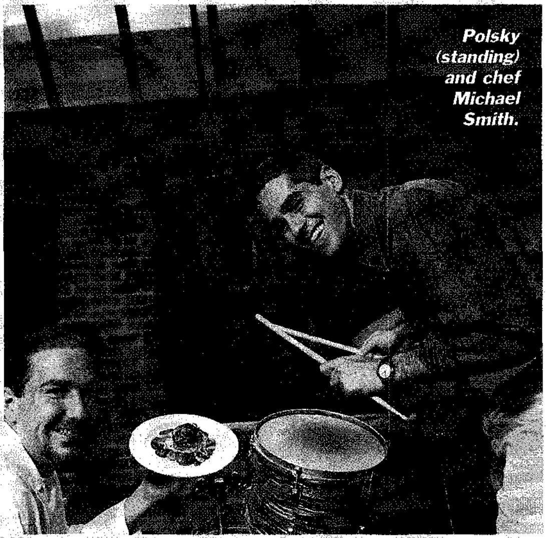
Showman's Cafe—Harlem's subtly wonderful jazz club, where you can always get a table and the jukebox is one of the best in the city. Every Thursday, sixties organ great Reuben Wilson leads his heady trio. 10/24–10/25: Organ great Seleno Clark leads a quintet. Sets at 10 P.M., midnight, and 2 A.M. No cover; two-drink minimum. *2321 Eighth Ave., bet. 124th and 125th Sts. (864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Every Sunday,

Performance
Brooklyn Bluegrass

Guitar hero Bill Frisell explores his twanging side at Arts at St. Ann's on October 25, leading the same trio with which he made his recent *Nashville* album. Other highlights of the Brooklyn Heights '97–'98 cultural calendar include an appearance by Richard Thompson, with son Teddy (November 1); an all-star tribute to Nick Drake (November 8); and "All Mixed Up Live" (November 21), for which audience members' portable stereos will serve as orchestra instruments.

Photograph by Kevin Ellsworth.



Polsky (standing) and chef Michael Smith.

Opening
Hail Bop

After deciding, just over two years ago, to open the Jazz Standard, James Polsky began searching for a space. "I looked at fur warehouses," the 33-year-old lawyer says. "I looked at garages. I looked at old movie theaters. I looked at an old steel-fabricating factory. I even started looking at power stations, until my broker told me I couldn't use those. I wandered the streets alone for six months. It was a dark time." Polsky finally settled on a former perfume factory—in part, he says half-seriously, because "it smelled a lot better" than the other sites. (Its East 27th Street location also looked to be on the brink of a Chelsea-style transformation into a cultural hub.) The 12,000-square-foot, three-floor layout is as impressive as Polsky's vision for the club: If all goes according to plan, the Jazz Standard will achieve the unlikely integration of first-class restaurant and serious jazz venue. As Polsky—who played drums in jazz combos as a teenager—has learned by visiting other such dine-in establishments, striking a balance between culinary and musical priorities can be tough. "You look at the menu," he says, "and you don't want to order *anything*. But there's a minimum, so you get something you don't want. There's no inherent reason it should be that way." So Polsky enlisted Michael Smith, formerly the Rainbow Room's chef de cuisine, to create menus for the ground-floor restaurant and the basement-level club—both will feature a brand of hearty, high-class American fare well-suited to the muscular, funky hard-bop Polsky plans to emphasize. (As for the minimum-order issue, the first-time club owner says he's philosophically opposed to such requirements, but adds, "I think it's kind of rude not to order anything; so we'll just ask people to order something.") The jazz club opens October 28, with a weeklong engagement by saxophonist Don Braden, and the restaurant's inauguration is set for mid-November. So what do you do once you've spent two years on location scouting, overseeing construction, and the like? More of the same, of course. "I want to take the Jazz Standard national," Polsky muses. "I think there's a real market in Philadelphia and Chicago."

ETHAN SMITH

the Jazz Composers Forum, followed by the Across Seventh Street Septet. Every Monday, Jason Lindner's youthful, Ellington-meets-Mingus big band. Wednesdays, it's the Sam Yahel Organ Quartet. 10/21: Ned Gould Trio. 10/23: Omer Avital Sextet. 10/24–10/25: Zaid Nasser Quintet. Shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. 10/21–10/26: Benny Waters Quintet. 10/28–11/2: Reggie Workman. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars. 10/21–10/22 and 10/24–10/26: Stan Edwards Trio. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 10/21–10/26: Bobby Hutcherson Quartet. Sets at 9:30 and 11:30 P.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. 10/20–10/25: Ray Drummond and Lynne Arriale. 10/27–11/1: Hilton Ruiz, Jamil Nasser, and Joe Gonzalez. Every Sunday night: Larry Rivers Quartet. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Sundays: "All Star Comedy." Mondays: Open-mike night. Tuesdays: Eric Deskin hosts "Premium Smoke," a night of—no joke—cigars and comedy. Wednesdays: "Women of Comedy." Thursdays: "Chupacabra Night," with Arnold Acevedo. Fridays and Saturdays, the club promises "the country's top comedians." Shows are at 9:30. *82 W. 3rd St. (477-1000).*

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays and Tuesdays, "New Talent Night," hosted by Eddie Brill. 10/22: Julie Halston's "New York." 10/23: Mike Robles' "Comedy Rhumba." 10/23–10/26: Margaret Cho. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11 P.M.; Sat. at 9 P.M., 10:45 P.M., and 12:30 A.M.; and Sun–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 10/20–10/26: Brian McFadden, Ben Creed, Jerry Diner. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat., $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. 10/24 and 10/25: Marc Maron, Lewis Black, Al Lubel. 10/31 and 11/1: Rich Voss, Greer Barnes, Greg Vaccariello. Sun.–Thurs. at 8:30 P.M.; Fri. and Sat. at 9 and 11:30 P.M. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. *34 West 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Sun.–Thurs. at 7; Fri.–Sat. at 7, 9, and 11:30 P.M. *236 W. 78th St. (595-0850). $7–$12.*

Cabaret

Algonquin Hotel—Not many round tables and no viciousness in the Oak Room—just a classy performance space so intimate, you can reach out and touch the performers. 10/21–11/15: Mary Cleere Haran's "Pennies From Heaven: Movie Songs of the 1930s." Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $35; $15 minimum. *59 W. 44th St. (840-6800, ext. 154).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. *13 E. 12th St. (741-9105).*

Cafe Carlyle—Every Monday, Woody Allen swings on with Eddy Davis & His New Orleans Jazz Band. Tues.–Sat. at 8:45 and 10:45 P.M. $50; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Danny's Skylight Room—Every Monday and Tuesday, Ronny Whyte is in the the piano bar. $6–$15, plus $10 minimum. *346 W. 46th St. (265-8130).*

Don't Tell Mama—Nightly entertainment in the theater-district piano bar. No cover, two-drink minimum. *343 W. 46th St. (757-0788).$.*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. Fridays, Rohn Seykell sings material from his new one-man show, *Mr. Rohn Seykell's Wild Ride.* $15, with a two-drink minimum. *228 W. 10th St. (924-0088).*

Rainbow and Stars—Romance, prewar charm, and wood paneling, hundreds of feet above midtown. Through 10/25: Rosemary Clooney. $40 cover. Tues.–Sat. at 8:30 P.M.; Fri. and Sat. at 11 P.M.; seating for dinner is at 6:30 P.M. *30 Rockefeller Plaza, 65th floor (632-5000).*

Ed Sullivan's—Tucked practically inside the Ed Sullivan Theater, the old-man bar turned chichi dining spot offers swing jazz nightly and a waiter who looks just like the place's namesake. Tuesdays and Thursdays, The Ed Swanston Trio. Fridays, The Harlem Jazz Legends. Wednesday, hard-swinging New Orleans clarinetist Rick Hardeman leads his quartet. Saturday, the Joe Traina Quintet, featuring Natalie English. No cover; two-drink minimum Fri. and Sat. *1697 Broadway, bet. 53rd and 54th Sts. (541-1697).*

Bars

Liquor Store Bar—Now that the weather's cooled off, it's the ideal time to take advantage of this TriBeCa outpost's perfect sidewalk-café arrangement. Bundle up and sit yourself down—the suits have packed their business up and taken it inside, so you can have that peaceful outdoor drink that was so elusive all summer. *235 West Broadway, at White St. (No phone). $.*

Photograph by Steffan Thalemann.

in concert

A recital by countertenor David Daniels

Classical Music

Tuesday, October 21

New York Philharmonic—Performs Thomson, Tchaikovsky, and Mendelssohn; Neeme Jarvi, conductor. *Avery Fisher Hall, Lincoln Center (875-7000), at 8; $20–$75.*

Luciano Berio, Composer—Performs his own works and those by Maderna with the Orchestra Della Toscana. *Carnegie Hall, 881 Seventh Ave. (247-7800), at 8; $15–$55.*

Orli Shaham, Piano—Performs Bach, Beethoven, Schubert, and Schumann. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 2; $8.50.*

Wednesday, October 22

American Symphony Orchestra—Performs MacDowell's Second Piano Concerto with Ursula Oppens, piano; Leon Botstein, conductor. *Avery Fisher Hall, Lincoln Center (875-7000), at 8; $18–$45.*

Harpsichord Unlimited—Igor Kipnis and Elaine Comparone, harpsichords, perform Handel, Couperin, and Soler. *St. Peter's Church, 619 Lexington Ave., at 54th St. (932-9462), at 8; $15.*

Luciano Berio, Composer—Performs Andriessen, Rands, and Reich, with Evan Ziporyn, clarinet. *Carnegie Hall, 881 Seventh Ave. (247-7800), at 8; $30.*

Thursday, October 23

New York Philharmonic—Performs Lindberg's *Feria,* Rachmaninoff, and Bartok, with Alexei Lubimov, piano; Jukka-Pekka Saraste, conductor. *Avery Fisher Hall, Lincoln Center (875-7000), at 8; $18–$45.*

Bargemusic—Duo performances of Trudel, Couperin, Chopin, others. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $23.*

Friday, October 24

Poetica Musica—Performs Handel, Dvorák, and Smetana, with Daniel Wiesner, piano, and Pavel Eret, violin. *Christ and St. Stephen's Church, 129 W. 69th St. (787-2755), at 8; $20.*

Will Crutchfield, Piano—Performs works by Heinrich Heinie, with Steven Tharp, tenor. *Metropolitan Museum of Art, 1000 Fifth Ave., at 82nd St. (570-3949), at 8; $40.*

New York Pops—Performs Bergman, Kander and Ebb, and Bizet, accompanied by Maureen McGovern; Skitch Henderson, conductor. *Carnegie Hall, 881 Seventh Ave. (247-7800), at 8; $17–$65.*

Gabrieli Consort—Performs De Rore and Josquin, as well as polychoral canzonas and sonatas by Gabrieli. *St. Ignatius, 980 Park Ave., at 84th St. (800-627-0655), at 8; $22–$33.*

New York Philharmonic—See 10/23, at 2.

Saturday, October 25

David Daniels, Countertenor—Performs songs by Beethoven, Caldara, and Lotti. *Alice Tully Hall, Lincoln Center (875-7500), at 3; $35.*

Orchestra Symphonique de Montreal—Performs Martin, Prokofiev, and Ravel, with Martha Argerich, piano. *Carnegie Hall, 881 Seventh Ave. (247-7800), at 8; $18–$70.*

Philharmonica Virtuosi—Performs Rodrigo, Sibelius, and Ghedini. *Metropolitan Museum of Art, 1000 Fifth Ave. at 82nd St. (570-3949), at 8; $25.*

Ignat Solzhenitsyn, Pianist—Performs Beethoven and Schubert. *Kaufmann Recital Hall, 92nd St. Y, 1395 Lexington Ave. (996-1100), at 8; $25.*

New York Philharmonic—See 10/23.

Sunday, October 26

Cleo Laine, Vocalist—Performs jazz and classical music. *Town Hall, 123 W. 43rd St. (307-7171), at 7; $40–$70.*

Hilary Hahn, Violin—Performs Beethoven, Bach, and Prokofiev. *Alice Tully Hall, Lincoln Center (875-7500), at 5; $22.*

Orchestra Symphonique de Montreal—Performs Stravinsky, Bartok, and Holst. *Carnegie Hall, 881 Seventh Ave. (247-7800), at 2; $18–$70.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Roberto Scandiuzzi, Bass—Performs songs by Caldara, Gluck, Caccini, others. *Alice Tully Hall, Lincoln Center (875-7500), at 2; $32.*

Bargemusic—See 10/23, at 2.

Sunday, October 26

Christoph Pregarden, Tenor—Performs songs by Schubert and Schumann. *Walter Reade Theater, Lincoln Center (875-7500), at 7:30; $20.*

Philadelphia Orchestra—Performs Haydn and Shostakovich; Wolfgang Sawallisch, conductor. *Carnegie Hall, 881 Seventh Ave. (247-7800), at 8; $18–$70.*

Opera

Metropolitan Opera—Performs Bizet's *Carmen,* with Denyce Graves and Plácido Domingo, 10/21 and 10/25 at 8; Rossini's *Il Barbiere di Siviglia,* 10/22 at 8 and 10/25 at 1:30; Puccini's *Turandot,* 10/23 at 8; and Rossini's *La Cenerentola,* 10/24 and 10/27 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $24–$200.*

New York City Opera—Performs Gluck's *Iphigenie en Tauride,* 10/21 at 7:30 and 10/24 at 8; Donzetti's *Don Pasquale,* 10/23 at 7:30 and 10/25 at 8; Verdi's *Macbeth,* 10/25 at 1:30; and Verdi's *La Traviata,* 10/26 at 1:30. *New York State Theater, 20 Lincoln Center (870-5570); $20–$85.*

Gilbert and Sullivan Players—Perform their operetta, *Utopia Limited,* 10/26 at 3. *Symphony Space, 2537 Broadway, at 95th St. (864-5400); $10–$45.*

Opera Orchestra—Performs excerpts from operas in which Giuditta Pasta originated roles, including Donzetti's *Anna Bolena* and Bellini's *Norma,* 10/26 at 3. *Society for Ethical Culture, 2 W. 64th St. (799-1982); $20.*

Dance

Eun Me Ahn—Performs *Rainbow Cafe,* 10/23–10/25 at 8, and 10/26 at 3. *Dance Theater Workshop's Bessie Schonberg Theater, 219 W. 19th St. (924-0077); $15.*

Anne Teresa De Keersmaeker—Performs *The Woods,* with accompaniment by the Duke Quartet, 10/22, 10/24, and 10/25 at 7:30. *BAM Opera House, 30 Lafayette Ave., Brooklyn (307-4100); $15–$40.*

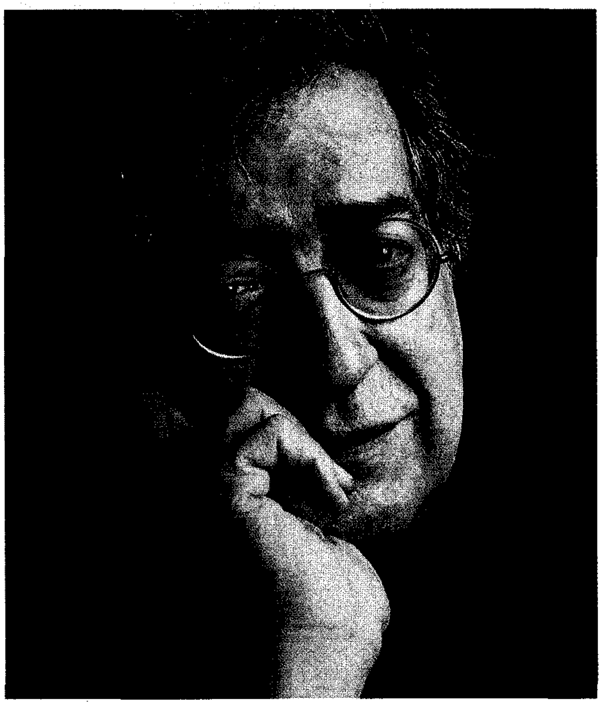
Forever Tango—The Argentine form interpreted by Luis Bravo. *Walter Kerr Theater, 218 W. 48th St. (239-6200); $30–$65.*

Limón Company—Performs repertory classics as well as three new works, *Evening Songs, Heartbeats,* and *Possession,* 10/21–10/25 at 8, and 10/26 at 7:30. *Joyce Theater, 175 Eighth Ave. (242-0800); $24–$32.*

Previews

Notes on the Bible

Carnegie Hall explores Italian composer-conductor Luciano Berio's orchestrations this week with workshops, concerts, and a lecture by composer-in-residence Ellen Taaffe Zwilich. A performance of the electronic-music messiah's most comprehensive work, *Ofanim,* with text from Ezekiel and the Song of Songs, is scheduled for October 21.



the mix

Manhattan in Maps...Stephen Kroninger

Radio Highlights

New York & Company—Weekdays at noon. 10/21: Terry Waite on *Footfalls of Memory*; John Weitz discusses *Hitler's Banker*. 10/22: Etymologist and inveterate punster Richard Lederer takes on the English language; Caleb Carr on his latest book, *The Angel of Darkness*. 10/23: Jackie Joyner-Kersee on *A Kind of Grace*. 10/24: Leonard Maltin discusses fall movies. Leonard Lopate hosts. WNYC, 93.9 FM/820 AM.

Casper Citron—10/25 at 10 P.M.: Jackie Mason and Raoul Felder blend good sense and humor in their *Survival Guide to N.Y.C.;* Ruthless sports agent Drew Rosenhaus explains why *A Shark Never Sleeps*; famed historian John Weitz discusses the life of *Hitler's Banker;* Alan Clements and Aung San Suu Kyi talk about Burma's struggle for freedom and their book *The Voice of Hope*. WOR, 710 AM.

City Folk—Weekdays from 6 A.M. to 9 P.M. 10/23 at 8 P.M.: Bob Dylan's new release *Time Out of Mind*. 10/27 at 8 P.M.: David Byrne talks with Rita Houston. 10/30 at 2 P.M.: Meg Griffin live from the Museum of Television and Radio's Third Annual Radio Festival. At 8 P.M.: Sinead O'Connor's *I Do Not Want What I Haven't Got*. WFUV, 90.7 FM.

The Big Broadcast—10/26 at 8 P.M.: Celebrate WFUV's 50th birthday and the show's 25th with a live broadcast from the Museum of Television and Radio. WFUV, 90.7 FM.

Classic Radio: "War of the Worlds"—10/26 at 11 P.M.: An airing of the infamous broadcast from the Mercury Theater of the Air. WFUV, 90.7 FM.

The Written Word

Christian McLaughlin—10/21 at 7 P.M.: Reading from his new novel *Sex Toys of the Gods*. A Different Light, 151 W. 19th St. (989-4850).

Francine Prose, Mikhail Iossel, and Vit Horejs—10/21 at 7 P.M.: Readings by writers from (or returning from) Russia and Eastern Europe. Goh Productions, Vineyard Theater, 309 E. 26th St. (226-7343); $5.

Alejandro Rossi—10/21 at 7:30 P.M.: Reading from his short-story collection *La Fábula de las Regiones*. King Juan Carlos Center, 53 Washington Square South (998-3650).

Gay Male Writers on the Masculine Journey—10/22 at 6:30 P.M.: Featuring Tom Carey, James Hannaham, and Tom House. Jefferson Market Library, 425 Sixth Ave., at 10th St. (243-4334).

Merce Cunningham—10/22 at 7 P.M.: Reading from his autobiography, *Merce Cunningham: Fifty Years*, which he wrote with David Vaughan. Barnes & Noble, 1972 Broadway, at 66th St. (595-6859).

Max Blagg, Catherine Liu, and Daniel Harris—10/22 at 7 P.M.: A Night Light reading at the Drawing Center, 35 Wooster St. (219-2166); $5.

Literary Latte's Third Anniversary Party—10/23 at 7 P.M.: A birthday celebration for this publication that supports young writers. Posman Books, 1 University Pl. (533-2665).

Arthur Golden—10/23 at 6:30 P.M.: Reading from *Memoirs of a Geisha*. Rizzoli Bookstore, 454 W. Broadway, between Prince and Houston Sts. (387-3410).

Cornelius Eady, Paule Marshall, and Sharon Olds—10/23 at 7 P.M.: A poetry reading to benefit Writer's Harvest. Alumni Heights Lounge, NYU Main Building, 24 Waverly Pl. (998-8816); $3.

Writers' Harvest National Reading—10/23 at 7 P.M.: Featuring writers from across the Asian-American spectrum. Proceeds to benefit Share Our Strength's fight against hunger. Asian-American Writers' Workshop, 37 St. Mark's Pl. (228-6718); $10.

Close to the Bone: Memoirs of Hurt, Rage, and Desire—10/23 at 8 P.M.: Contributors Philip Lopate, Jane Creighton, and Laurie Stone read from this insightful collection. The National Arts Club, 15 Gramercy Park South, at 20th St. (475-3424). Jacket required.

Judith Vollmer, Sharon Dolin, and Mark Doty—10/24 at 7 P.M.: A poetry reading at the Center for Book Arts, 626 Broadway, between Houston and Bleecker Sts. (460-9768); $5.

Best American Gay Fiction II—10/24 at 7 P.M.: Contributors Tom House, David Ebershoff, Dale Peck, and William Sterling Walker read from the anthology. A Different Light, 151 W. 19th St. (989-4850).

Ron Drummond, Penelope Karageorge, and Roberta Allen—10/26 at 7 P.M.: A reading at Le Figaro Café, 184 Bleecker St. Call 677-1100 for reservations.

David Shipler—10/26 at 8 P.M.: A talk and signing by the author of *A Country of Strangers: Blacks and Whites in America*. 92nd St. Y, 1395 Lexington Ave. (996-1100).

Anne Fadiman, J. Robert Lennon, Robert Girardi, and Rilla Askew—10/27 at 7:30 P.M.: A fiction reading at Barnes & Noble, 4 Astor Pl. (420-1322).

Lawrence Joseph and Ann Lauterbach—10/27 at 7:30 P.M.: A reading at KGB, 85 E. 4th St. (505-3360).

Don DeLillo and Richard Price—10/27 at 8 P.M.: These two masters of recollection will be at the 92nd St. Y, 1395 Lexington Ave. (996-1100); $12.

Hans Koning—10/28 at 6 P.M.: Discusses *Pursuit of a Woman on the Hinge of History*. Donnell Library Center, 20 W. 53rd St. (621-0663).

Garrison Keillor—10/28 at 7:30 P.M.: The Midwestern Minstrel will read from his latest work, *Woebegon Boy*. Barnes & Noble, 33 E. 17th St. (253-0810).

Anne Fadiman—10/28 at 7 P.M.: Join the editor of *The American Scholar* and author of *The Spirit Catches You and You Fall Down*, a study of Hmong refugees living in California. The Lenox Hill Bookstore, 1018 Lexington Ave., at 73rd St. (472-7170)

Alfred Kazin—10/29 at 7 P.M.: A reading and signing by the author of *God and the American Writer*. Barnes & Noble, Lincoln Center (595-6895).

Photograph by Evan Kafka.

In Print

Cut and Paste

Though officially for little kids, 'If I Crossed the Road,' written and illustrated by Stephen Kroninger, is a welcome excuse for a scamper through the artist's cut-up gum-wrapper universe. (Atheneum, $16.)

Lectures and Panels

Of Queens and Consorts—10/20 at 6:15 P.M.: Part of the continuing series of talks on *The History and Rhetoric of Ties Between Spain and Latin America*. NYU's Sylvia Molloy lectures. King Juan Carlos Center, 53 Washington Square South (998-3650).

The Other Jackie: Jaqueline Susann & *The Valley of the Dolls*—10/21 at 7:30 P.M.: A multi-media presentation and discussion featuring Rhona Jaffe, Michael Korda, Ester Margolis, Rex Reed, Barbara Seaman, David Trinidad, and moderator Ira Silverberg. New School, Tishman Auditorium, 66 W. 12th St. (229-5488); $8.

Adventure Writing: The Traveler's Tale—10/21 at 8:30 A.M.: A literary breakfast with Diane Ackerman, Melvyn Bragg, Tim Cahill, Ted Conover, and Robert Kaplan. Fred's at Barneys New York, 10 E. 61st St. (940-7480); $35.

Broadside: Art and Architecture—10/21 at 7 P.M.: Renowned postmodern painter Frank Stella lectures on the interrelatedness of drawing in architecture and fine art. Great Hall in the Foundation Building, 7th St. at Third Ave. (call 353-4120).

Encounters With Rauschenberg—10/21 at 7 P.M.: Renowned art historian Leo Steinberg shares his recollections of Robert Rauschenberg and discusses the impact of the artist's boisterous work. Peter B. Lewis Theater, Guggenheim Museum, 1071 Fifth Ave., at 89th St. (423-3587).

Terry Waite and Rabbi Harold Kushner—10/21 at 8 P.M.: The author of *Footfalls of Memory* joins the author of *When Bad Things Happen to Good People* for a discussion of crises of faith. Reception to follow. The 92nd St. Y, 1395 Lexington Ave. (996-1100); $18.

The House Un-American Activities Committee—10/22 at 6 P.M.: The School of Visual Arts Film Department hosts a screening of *Hollywood on Trial* and a panel featuring Victor Navasky, Lee Grant, Tony Kahn, Conrad Bromberg, Walter Bernstein, and Patricia Bosworth to mark the fiftieth anniversary of the Hollywood Ten. SVA, 209 E. 23rd St. (592-2195).

Irish Women Political Activists, 1900–1924—10/22 at 7 P.M.: Join Sinead McCoole, author of *Guns and Chiffon* and *Hazel: A Life of Lady Lavery*, for a talk at NYU's Glucksman Ireland House. 1 Washington Mews (998-3950); $5.

A Tribute to Robert Lowell—10/23 at 7 P.M.: Featuring Frank Bidart, Elizabeth Hardwick, Carl Phillips, Richard Tillinghast, and Helen Vendler. Celeste Bartos Forum, Room 80, New York Public Library, 476 Fifth Ave., at 42nd St. (431-7920); $8.

Neil Denari—10/24 at 6:30 P.M.: The architect and director of SCI-Arc lectures on Interrupted Projections. Urban Center, 457 Madison Ave., at 51st St. (935-3593); $8.

David Shipler—10/26 at 8 P.M.: The former New York *Times* reporter and author of *A Country of Strangers: Blacks and Whites in America* lectures on race relations and perceptions. Reception to follow. The 92nd St. Y, 1395 Lexington Ave. (996-1100); $18.

The Gay Metropolis—10/27 at 6 P.M.: Author Charles Kaiser moderates a discussion with Paul Cadmus, Verna Eggleston, Edward I. Koch, and Arthur Laurents. Reception to follow. Call for reservations. The New-York Historical Society, 2 W. 77th St. (873-3400); $5.

Spain and the Indies: From Culture to Civilization—10/27 at 6:15 P.M.: The last of a continuing series of talks on *The History and Rhetoric of Ties Between Spain and Latin America.* Boston University's Claudio Véliz lectures. King Juan Carlos Center, 53 Washington Square South (998-3650).

Marketing American Art: The 10th Street Studio Building—10/29 at 6 P.M.: A symposium in conjunction with the current exhibition featuring talks by Dr. Sarah Bradford Landau, Dr. Linda Skalet, Dr. Kevin Avery, and art dealer Ira Spanierman. National Academy Museum, 1083 Fifth Ave., at 89th St. (369-4880); $12.

Circus City—10/30 at 6 P.M.: Dominique Jando, associate artistic director of the Big Apple Circus, serves up the first of a three-part lecture series investigating the origin and legacy of the city's unique circus history. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672, ext. 206).

Paris–New York: The Second Empire Style in America—10/30 at 6 P.M.: Catherine Voorsanger discusses the influence of French design on American interiors and furnishings of the third quarter of the nineteenth century. The New York School of Interior Design, 170 E. 70th St. (472-1500); $10.

Tours

Gracie Mansion & Old Yorkville—10/22 at 1 P.M.: Part of Cooper Union's "At Home in Centuries Past: New York's Historic Houses" series. Visit the splendid Federal mansion overlooking the East River, the treasured "storybook" houses of Old Yorkville, and one of New York's most spectacular churches with urban historian Harry Matthews (353-4198); $25.

Long Island City Design-to-Production—10/24 from 10 A.M. to 5 P.M.: The Municipal Arts Society and the Industrial Technology Assistance Corporation offer an informal venue for viewing new materials and processes that might spark ideas for potential products. The tours also aim to raise the profile of local production facilities and introduce manufacturers to new market contacts. Tour begins at the Urban Center, 457 Madison Ave, at 51st St. Call to register. (935-3960); $30.

Central Park—10/25 at 1 P.M.: Take an autumn stroll through New York's collective backyard and discover what is the largest work of art in the city. Visit the site of Seneca Village, the rocking-chair riot, Strawberry Fields, and the Ramble. Meet at the northwest corner of Central Park West and 66th St. (439-1090); $9.

Historic TriBeCa—10/25 at 1 P.M.: See the historical and architectural wonders of New York's western frontier. Stops include St. John's Park, the Mercantile Building, and sites associated with architects Carrere and Hastings. Meet at the Bogardus Triangle, at the intersection of Chambers, Hudson, and West Broadway (439-1090); $9.

Greenwich Village Ghost Walk—10/25 at 7 P.M.: In the shades of nightfall, visit the sites of public executions, the *cursed* Twain House, and lots of other spooky spots. Meet in front of the St. Luke's Church in the Fields, on the corner of Hudson and Grove Sts. (642-9166); $10.

Immigrant New York—10/26 at 1 P.M.: A multicultural walk through the Jewish East Side, Chinatown, Little Italy, and what was home to Little Germany, Little Ireland, and Little Africa, uncovering the contributions made by immigrants past and present. Meet on the front steps of City Hall (439-1090); $9.

Morris-Jumul Mansion and the Vistas of Harlem Heights—10/26 at 1 P.M.: Part of Cooper Union's "At Home in Centuries Past: New York's Historic Houses" series. Urban historian Harry Matthews will show you where George Washington once slept in this baronial hilltop mansion. Call 353-4198 for further information; $25.

Princess Diana's New York—10/25–10/26 at 12:30 P.M.: Stroll by midtown sites often visited by the late princess that reflect her role as a humanitarian and fashion trendsetter. Call for reservations. (465-3331); $10.

Valley of the Ghouls—10/25–10/26 at 2 P.M.: Explore the ghoulish Manhattan Valley with ghost experts. Enjoy light refreshments in a haunted apartment, visit a gothic house of worship and sample some free spirits of another kind at the dark and eerie Abbey Pub. Meet in front of the Metro Diner, Broadway at 100th St. (642-9166); $25.

Macabre Greenwich Village—10/26 at 1 P.M.: Ghosts, graveyards, hanging trees, and murders in the true spirit of All Hallow's Eve. Meet at the Washington Square Arch, Fifth Ave. south of 8th St. (242-5762); $12.

The Lower East Side II: The Roads Less Traveled—10/26 at 1:30 P.M.: Make Manhattan memories as you tour an area that's rich with immigrant life both past and present and the vital new home of art and theater. Call for reservation and meeting place (628-9517); $15.

Inhabited! Haunted House—10/30–10/31 from 7 P.M. to 1 A.M.: The Lower East Side Tenement Museum and Red Dive invite you to visit with the ghosts of dwellers past. A reality-tilting experience with storytellers, musicians, and performers both living and undead. 90 Orchard St., at Broome St. (431-0233, ext. 501); $10 before 9 P.M.; $13 after 9 P.M. or without reservations.

Metropolitan Opera Backstage—Weekdays from 10 A.M to 4 P.M.: A unique, behind-the-scenes view of the creation of the opera. Includes costume and set design, the performers' rehearsal facilities and dressing rooms, and the opulent auditorium. At Lincoln Center; call for reservations and times (769-7020); $8.

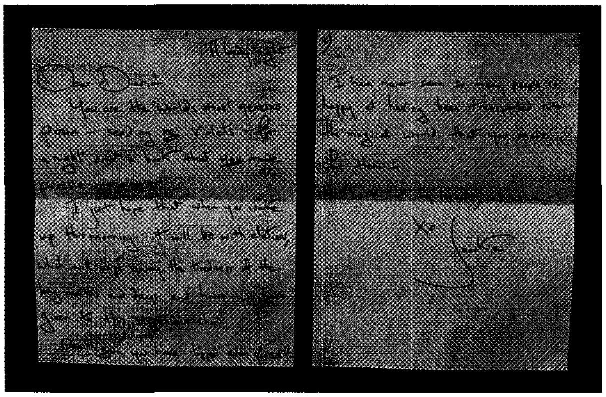
In Print
Grid Luck

The first book to use nothing but maps to document the city's evolution (sixteenth-century wood-block engravings give way to twentieth-century renderings of "vice areas"), *Manhattan in Maps* has the additional advantage of being singularly beautiful. (Rizzoli; $50.)

Exhibitions

Public Notice—Through 11/8: A retrospective examining innovative poster design and its impact in art and culture from the post–World War II years to the present. The exhibit highlights the intersection of graphic design, fine arts, and political activism. On view at Exit Art/The First World, 548 Broadway, at Spring St., second floor (966-7745).

Ambush in the Streets—Through 12/6: A collection of Jules Backus's photographs concentrating on *pochoirs.* Paris's constantly changing works of stencil and site-specific wall art range from whimsically indulgent to wickedly political. It is on view at Cooper Union's Herb Lubalin Study Center for Design and Typography, in the Historic Foundation Building, 7th St. and Third Ave. (353-4214).



On View **Jacqueline Onassis's letters, as quoted by friends after her death, were exercises in ritualized gushing. Her twenty-year correspondence with Diana Vreeland, however, reveals more than just her talent for flattery. In notes written to the longtime *Vogue* editor (and "most original person I know"), Onassis makes plain her intense preoccupation with fashion, as well as her equally fervent interest in keeping that preoccupation under wraps, as it were. The letters go on view for the first time at the International Fine Art and Antique Dealers Show. (See listings.)**

This Is a Pair of Levi's Jeans—Through 10/31: A retrospective celebrating nearly 150 years of the label's innovative advertising and graphic-design techniques. The show will chronicle Levi Strauss & Co.'s evolution as the world's symbol of American style and the company's continually groundbreaking contributions to the industry. It is on view at the Art Directors Club, 250 Park Ave., at 19th St. (674-0500); free.

A Community Oasis—Through 11/16: "Sixty Years in the Conservatory Garden." Through photographs and Garden memorabilia, this exhibition celebrates the beauty of this botanical treasure and its importance to the surrounding communities. It is on view at the Charles A. Dana Discovery Center, in Central Park at 110th St. near Fifth Ave. (860-1370); free.

Events

Horticultural Exposition of Indoor Gardening—10/24–10/25 from 11 A.M. to 7 P.M., 10/26 until 4 P.M.: The Horticultural Society of New York will host an educational weekend featuring plant exhibits, expert speakers, and cutting-edge demonstrations, with a plethora of plants and gardening supplies for sale. HSNY, 128 W. 58th St. (757-0915); free.

International Fine Art & Antique Dealers Show—Through 10/23 from 11 A.M. to 8 P.M.: This year's annual convention of objects of rare beauty and interest, the highlight of which is an intimate collection of correspondence between Jaqueline Kennedy Onassis and Diana Vreeland. The Seventh Regiment Armory, Park Ave., at 67th St. (642-8572); $15.

St. John the Divine Halloween Show—10/30 at 7 and 10 P.M.: The procession of ghouls made up of Ralph Lee's giant puppets and masked actors will climb the walls of the world's largest Gothic cathedral as part of the spooky Halloween show. 112th St. and Amsterdam Ave. (316-7540); $12.

Oíche Airneáil—10/30 at 7 P.M.: An evening of traditional Irish song and entirely Irish conversation. NYU's Ireland House, 1 Washington Mews (998-3950); $5.

Sports

Football—GIANTS: Nobody's better at handling a quarterback controversy than God. The Lord, whose heavens are Giants Blue, saw that Dave Brown wasn't cutting it and smote him with an injury just serious enough to sideline him for around three games, which happens to be the same amount of time a backup QB like Danny Kanell needs to prove himself worthy of the starting spot. Thanks to divine intervention, coach Fassell doesn't have to make the difficult but inevitable decision to bench Brown himself, while Kanell gets the softest part of the schedule in which to show the faithful he's their savior. And if Danny Boy has a big one against the Bengals, the following "bye" week is going to have a whole new meaning for Brown. 10/26: Vs. Cincinnati at 1 P.M. (NBC). **JETS:** If you'd told me at the beginning of the season that the Jets would be no worse than 4-4 come the halfway mark, I would have said you'd been huffing too many gas fumes from one of Leon Hess's tanker trucks. The most amazing thing about this year's Jets has been their attitude adjustment—only a motivator like Parcells could get a 1-15 team to so quickly regard losing as aberrant behavior. 10/26: Open date.

Hockey—RANGERS: The Rangers' run of four straight ties to start the season brings to mind, of all things, the playoffs, because if you ever doubted the irrelevancy of the NHL regular season, consider this: The Rangers could tie every single game and still make the playoffs. Garnering one point per knotted contest, a team would finish with 82 points, which is only four points less than the Rangers managed last year in qualifying for the postseason. You've got to love a sport in which you can earn a shot at the championship without ever winning a game. 10/20: Vs. Carolina at 1 P.M. (MSG). 10/22: Vs. Chicago at 7:30 P.M. (MSG). 10/24: Vs. Tampa Bay at 7:30 P.M. (MSG). 10/26: Vs. Anaheim at 7 P.M. (MSG). **ISLANDERS:** The Isles aren't yet clicking, but at least the power play is vastly improved over last year. Bryan Berard especially has picked up his play in this regard, taking Ziggy Palffy's advice to shake off his rookie tentativeness and shoot more. Result? The defenseman is already just one power-play goal short of his total for all last season. 10/21: At Los Angeles at 10:30 P.M. (SC). 10/25: Vs. Anaheim at 3 P.M. (SC). **DEVILS:** Note to coach Jacques Lemaire: Give Brodeur a rest. Already, this early in the season, the Devils' goalie is being overplayed and the wear is showing. Backup Mike Dunham can't brag about anything like Brodeur's goal-against average of 1.88, but he's not getting any sharper sitting on the bench. 10/23: Vs. Montreal at 7:35 P.M. (SC). 10/25: Vs. San Jose at 7:35 P.M. (SC).

Terry Fox Run—10/25 at 10 A.M.: Fox, you'll remember, was the above-the-knee amputee who ran a marathon a day (26 miles) while attempting a coast-to-coast run across Canada to raise money for cancer research. In comparison, this 6K race is a walk to the curb, but the purpose is the same—donations go to the Memorial Sloan-Kettering Cancer Center. Entry forms can be obtained by calling 371-8855. Race begins at 83rd and Riverside Drive.

Online

Out of This World—Even if it were possible to explain it, I wouldn't want to reveal anything about the Starlight Travel site. It must be experienced. But here's a brief summary of the adventure: Book your seat on the maiden voyage of the Starship *Titanic*, "the Last Word in Inter-Galactic Luxury," to such fabulous destinations as Dzhay Begvyu and Xilaqon. All you have to do is specify your preferred species of terrestrial frog. Does this make absolutely no sense to you? Precisely. *www.starshiptitanic.com*

In the Privacy of Your Own Home—With NetBuyer, Ziff-Davis supplies yet another way to order computer products online. A helpful glossary enables you to decipher the list of components and capabilities that accompany each product without having to turn your eyes away from the monitor. Plus, reviews, advice, and reference info allow you to make an even more educated purchase. That's right: no pushy sales geek forcing too much RAM down your throat. Help perpetuate the vicious cyber cycle. *www.netbuyer.com*

Alt.Rock—So much music news! So much alt-rock! Too much Gen-X cynicism! Rocktropolis pumps it all to you through this N2K creation combining a Webzine (*allstar*), a CD store (Music Blvd), chat, and cybercasts. Keep current with weekday updates of the latest-breaking rock-and-roll events and gossip from Miss Truth, like the Top 16 Problems on Hanson's Tour (No. 1: "Hotel maid wants big bucks or she's going to *Hard Copy* with that little bed-wetting problem"). *www.rocktropolis.com*

***New York* Magazine on the Web**—A moment of shameless self-promotion: *New York* Magazine now has a Website (the successor to our late, lamented CompuServe site), featuring highlights from the current issue, much of the "Cue" section (with expanded listings) in searchable form, plenty of Web-only exclusives, and, as they say, much, much more. So surf us already. *www.nymag.com*

Happening Bleak House

The Lower East Side Tenement Museum is potentially the most haunted of houses: Over the course of the late nineteenth and early twentieth centuries, nearly 10,000 immigrants called it home. Appropriately, the museum prepares for Halloween with "Inhabited!," a tour of two partially restored apartments and six crumbling ruins (unoccupied since the Great Depression, and open to the public for the first time). Nota bene: Because of what the museum mysteriously calls "some adult material," the tour may be inappropriate for children under 10. (See listings.)

Photographs: top, Nicholas Muellner; bottom, John Reuter.

kids

Scare...or Be Scared

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Children's Events

Halloween on Hudson—A haunted ship will be moored at Pier 62 in honor of "The Second Annual **CHELSEA PIERS** Halloween Carnival." But pretty much everything else will be moving as kids can mount the climbing wall, fashion jack-o'-lanterns, ride a speedboat to the Statue of Liberty, play miniature golf, play all manner of sports-related carnival games, and take pony rides. Medals will be awarded for best costume in six categories: most original, scariest, me and a pal, prettiest, best sports-themed, and best adult. 10/25, noon until 5. 23rd St. and the Hudson River (336-6881).●●

Central Park in Disguise—A Halloween festival in Central Park is expected to draw crowds of 50,000. From noon to about 4:30, kids in costume will be judged at the **BANDSHELL** as in-line stunt teams perform, inviting people to compete in several skating contests. A Blade Parade (new this year) begins at 5 at 72nd St. and the Park's East Drive. Everyone should be in costume; beginners skate the Lower Loop of the park; advanced skaters skate north to 102nd St., west on the 102nd St. transpark road and south on West Drive. Everybody ends up at the **MALL** no later than 6, to be greeted by goody bags, refreshments, and entertainment. Some of the other activities include: Dress your Pet for Howl-O-Ween in **RUMSEY PLAYFIELD** from 1 to 3. Hot-air balloon rides take off (weather permitting) from Mineral Springs (the North edge of Sheep's Meadow, midpark at 70th St.) from noon to 5. Local designers and theater-costume managers pool their talents for on-site costume making at 72nd St. and the East Drive from noon to 5. For further information, call 360-8244.●●

Pumpkin Sail—The spectacular "Seventh Annual Central Park Halloween Parade and Great Pumpkin Sail" begins with a 3:30 "pumpkin check-in." Later to be floated with candles on the eleven-acre lake called Harlem Meer, the carved jack-o'-lanterns should weigh no more than eleven pounds. (Don't expect to get them back.) At about 4:30, costumed kids and parents parade around the Meer. As the pumpkins are launched, stories are told and refreshments served up. 10/27, 3:30 to 6. Central Park at 110th St. near Fifth Ave. (860-1370).●●

Pulling Strings—Puppeteer and storyteller Vít Horejs collaborates with hand-carved marionettes in the "Insatiable Rooty and Other Czech Tales With Strings," a collection of Eastern European fairy tales for anyone, child or adult, over the age of 3. Weekends at 1 through 10/26. $8, $5 for children. An ambitious shortened *Hamlet,* with a puppet cast of 50 is Wednesdays through Sundays at 7, and Sundays at 3. Through 10/26. $14, $7 for children. **THE VINEYARD'S 26TH STREET THEATRE,** 309 E. 26th St. (353-3874).

Cue

Brian Parks
Editor

Barbara Ensor
Kids

Patricia Falvo
Movies

Brian Farnham
Sports

Vanessa Grigoriadis
In Concert

Linda Hall
Books
Events
Radio

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

Stephanie Saulmon
Online

Jennifer Senior
Theater

Ethan Smith
Nightlife

Puppet Matinee Idols—"Metropolis," inspired by the Fritz Lang film of the same name, about the underbelly of urban life, becomes a hand-puppet show for children (co-produced by Great Small Works and Los Kabayitos Puppet Theater). Weekend afternoons at 3, through 11/2. **CLEMENTE SOTO VELEZ CULTURAL CENTER,** 107 Suffolk St., bet. Rivington and Delancey Sts. (260-4080); $10, $6 for children.

Cultural Benefits—Thousands of $5 **HIGH FIVE TICKETS TO THE ARTS** for events and exhibits around the city are available to teenagers through the end of January. To order a High Five catalogue, call 445-8587; to access information on the World Wide Web: *www.high5tix.com.*

Scare Tactics—**MADISON SQUARE GARDEN,** renamed "Scare" Garden for the occasion, is a 40,000-square-foot series of walk-through environments designed to play on all our worst fears. Kids over about 8 who relish a thrill are likely to be able to handle the Gotham Underground Sewer Tunnels, the Giant Buzz Saw, and the Caged Cannibal just fine. Through 10/26. Seventh Ave bet. 31st and 33rd Sts. (465-6741); $17.95. ●

Haunted Castle Drama—On tours by the ghost of Shakespeare, and his servant Caliban, visitors, who should be at least 5 years old, will witness some of the Bard's scariest characters reliving scenes from *Macbeth, Hamlet,* and other plays—performed by the Faux-Real Theatre Company. 10/26 from 1 to 5. **BELVEDERE CASTLE,** at mid-park at 79th St. ●●

House Party—**THE NEW-YORK HISTORICAL SOCIETY** invites families to peer at gruesome hand-painted glass eyes and make spectacles, lorgnettes, and monocles inspired by the current exhibit "Spectacles and Other Four-Eyed Fashions." Expect also ghost stories, a magician, pumpkin-carving, and face-painting. Costumes are encouraged. 10/25 from 11 to 4. 2 West 77th St. (873-3400). ●●

"One-man Flying Machine"—Clumsy comedic juggler, elegant contortionist, poet, magician, musician, and rubber-faced clown: Tomás Kubínek, from Prague by way of Canada, brings his one-man show *The Maestro Invades Manhattan* to the New Victory Theater. 10/24 to 11/2. 209 West 42nd St. (239-6200). Tickets are $10–$25.

Freebie on Broadway—Theatergoers who buy one-full-price ticket get an additional ticket at no charge for a child under 18 on four consecutive Tuesdays, 1/20, 1/27, 2/3, and 2/10, as part of "Kids Night on Broadway." Curtains go up an hour early, at 7, on those nights. Through 11/19. To get even more freebies—on parking, dinner, and more—tickets need to be purchased between 10/26 and 11/4. Telecharge, 239-6200; Ticketmaster, 307-4100; information, 563-2929. ●●

Raffi, Live—The principled singer-songwriter whose 9 million albums sold bespeak a cultlike kiddie following is in town for two rare live concerts—10/25 at 1 and 4. **TOWN HALL,** 123 West 43rd St. (307-7171); $25.●

Circus Anniversary—Big Apple Circus opens at **LINCOLN CENTER**'s Damrosch Park this week for a run through January 11. Raul Jiminez does an extraordinary aerial triple somersault, and a charming trio of performing elephants dance their "Pachyderm ballet"—visible from seats never more than 50 feet away. And Grandma the beloved cross-dressing clown is back. Thank goodness. Tickets are $10 through $55 (307-4100).

Boo at the Botanical—Puppet- and mask-maker Ralph Lee, one of the originators of the Village Halloween Parade (held on 10/31 this year, as always), likes to scare kids now. Rustic creatures, tap-dancing skeletons, and all manner of ghosts and goblins peek out at children promenading—preferably in costume—past **THE NEW YORK BOTANICAL GARDEN**'s glorious fall foliage as part of *Halloween on Haunted Walk.* See photo. 10/26, from 2 to 4. 200th Street and Kazimiroff Blvd. in the Bronx (718-817-8700). $4 for adults, $2 for children includes Garden admission.●●

Happening Frightening Timing

Yikes. Little Frankenstein costumes need to be assembled close to a full week before Halloween proper this year. De rigueur early holiday events include the Great Halloween Party in Central Park, October 25 from noon to 7, and Halloween on Haunted Walk (pictured), at the New York Botanical Garden, October 26 from 2 to 4. See listings.

Photograph by Sara Cedar Miller.

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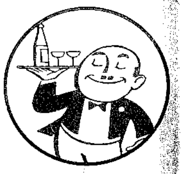

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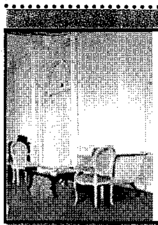

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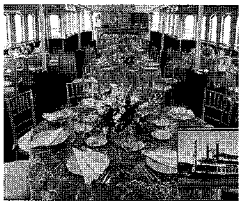

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CLASSIFIED INDEX

TOWN and COUNTRY PROPERTIES.........175
INNS and LODGES.........175
TRAVEL.........175
GREAT FOOD.........173
HEALTH and FITNESS.........178
PAMPER YOURSELF.........188
NEW YORK KIDS.........174
BOATS and YACHTS.........174
HOLIDAY ENTERTAINING.........171
GREAT PATIES.........168
INTERIORS and EXTERIORS.........179
SERVICES and SALES.........180
ASSORTMENTS.........187
STRICTLY PERSONALS.........183

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Continued from previous page.

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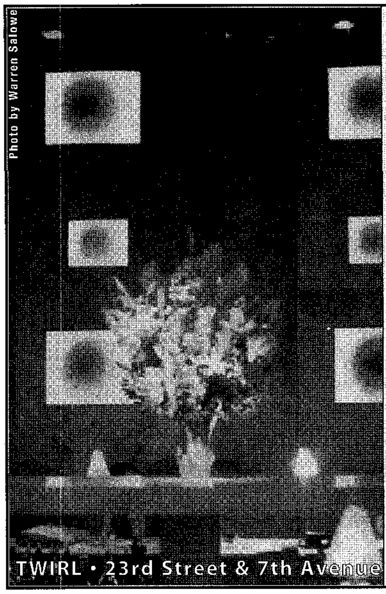
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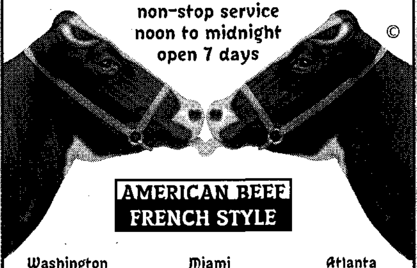

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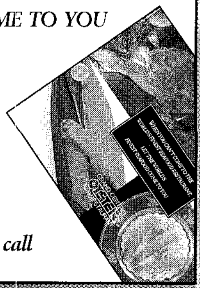

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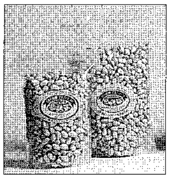

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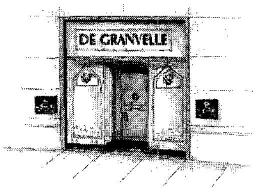

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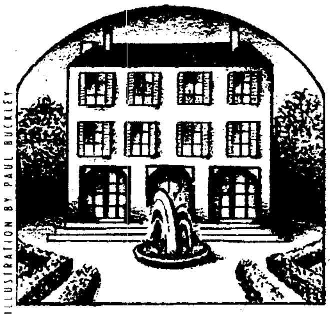
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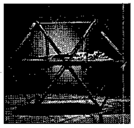

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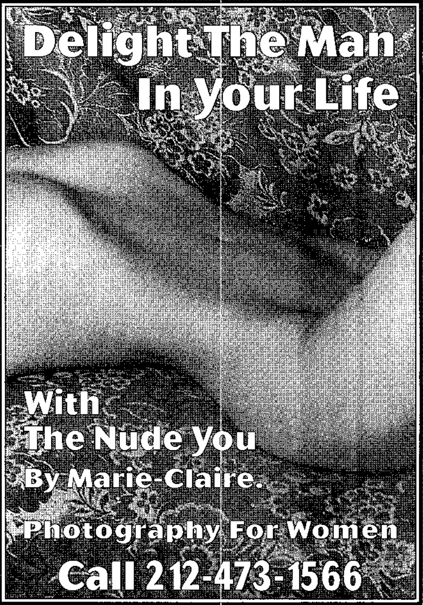

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Strictly Personals

Infinitely Interesting—But not too complicated. Very pretty, slim, fit, Ivy grad female attorney - loves to laugh, Jewish. Passions are film, cycling, books, tennis. Seeking a successful, together, cute guy (45-55) who has good values. Photo essential. 8984 ✉

Cultured, Successful, Catholic—Active, handsome, fit, mid-30s male seeks emotionally mature, non-materialistic, spiritual woman. Note/photo/phone. 9062 ✉

Hip, Literate, Sexy Brunette Woman—40ish, with a great sense of humor and an intense love of music (from Elvis Presley to Elvis Costello) and film, looking for a like-minded man, 32-45, who's grown-up but still young. Photo/note. 8934 ✉☎

Looking For A (212)—Single white Jewish female in search of single white male. Me: tall and slim, attractive and fit, funny and smart, relationship- and family-minded. Nonsmoker. You: 32-40 with similar qualities. I'm ready - are you? Note/photo/phone. 8960 ✉☎

Where Are You, Handsome Man?—I've just had the most incredible dream: As I walked through the party saying goodbye, I knowingly reached for your arm. You were wearing a white dress shirt - that's all I saw...but I remember the wonderful feeling I had when I took your arm. You were strong, smart, successful, *a little sexy - and oh, I could almost feel* the night we were going home to. Call me crazy, but I gotta find you. I'm 30ish, blond hair, blue eyes, attractive, slim, smart, smiling, funny, well-traveled, and thought I wanted for next to nothing, until I dreamt of you. Please find me. 9042 ✉

Divorced Jewish Dad—Successful NYC lawyer/executive, 47, 6'1", handsome, athletic, considerate and caring, seeks a woman who is successful, beautiful, elegant, athletic, slim, nonsmoker, 33-43, with high self-esteem, to share my zest for life, travel, great times. Photo/note. 8980✉

Cerebral Guy—Successful, good-looking, prepossessing high achiever. Seeks classy, career-directed female, 30s-early 40s, 5'5" or under, with brains and beauty. You hold rational, secular individualist values. 9017 ✉

A Man Of Style And Grace—Blond hair, blue eyes, 5'11", a very handsome and stylish, 50ish international marketing executive with NYC and country homes, interested in meeting a smart, delightful, highly attractive woman with very exceptional style. Note/photo/phone please. 8975 ✉

Please Skip This Ad—If you're not truly that one-in-a-million, 37-44 lady with class, looks and brains, yet is sweet and real. I'm a handsome, fit, 5'9", refined Jewish man of quality, 40s, with success and character. Must be open to honesty, warmth, caring, humor, cuddling, marriage and the finer things in life. 9055 ✉

Terrific Catch!—Handsome, wealthy, romantic man, 38, 5'10" - loves sports, the arts and travel. Looking for a 27-36, beautiful, smart, sexy woman for a fabulous romance. Note/photo. 8973✉

Luxurious Lifestyle—Available for sharing with generous middle-aged male. Please be 18-35, bright, pretty and interested in sun and foreign travel. Send photo and note to: 8665 ✉

Very Handsome—And successful attorney, divorced, 30s, dynamic, passionate, romantic, creative, athletic and easygoing. Loves music, the ocean, animals and children. Seeks attractive, slim, outgoing woman with personality. 9008 ✉

Gay Male Co-Parent Sought—By pretty, bright, nurturing gay woman, for marriage and a child. You are 36-48, healthy, kind, smart, financially and emotionally secure. 9022 ✉☎

Now's The Time!—40ish, tall guy to meet attractive 30ish gal. Fun in the city, country, dancing. Photo. 8954 ✉

So, Are You Ready—To meet someone very special? This Jewish, very cute, thin, down-to-earth professional woman, 31, is ready to meet you. If you are a 30-something, Jewish (nonreligious), handsome, very warm, self-reflective, successful professional and financially secure man who enjoys the simple, quiet pleasures in life, like family, friends, movies, walks in the park, quiet evenings, golf and tennis - then let's meet and develop a friendship and possibly more. Nonsmoker, disease-free. 212/914/203 only. Note/photo/phone, please. 8974 ✉

Modern Rapunzel Seeks Reality Man—Attractive, independent Jewish female, 30, with an outgoing personality. I have a solid sense of self, purpose and value. I would not ask anything of a man that I would not offer. Let's share a glass of wine! Phone/photo/note. 8987 ✉☎

Soul Mate Available—Successful, good-looking Manhattanite, entrepreneur, comfortable on a tennis court or at a seminar, in Boca or East Hampton. You must be pretty, slim, (212) nonsmoker in your 40s, who sees the glass of life half full. I'll only respond to current original photo. 9039 ✉

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Handsome Physician—48, refined, with great sense of humor, who enjoys art, dance, physical fitness and travel... seeks very attractive, emotionally stable, intelligent woman, 34-40, for personal growth. Note/photo appreciated. 8950 ✉

Pretty Young Lawyer—58 (really), with fledgling practice, needs mentor and loving, nonsmoking man (not necessarily in that order). Note/photo/phone. 8855 ✉

Nice Guy, Mischievous Streak—Sincere yet humorous publishing professional, Irish-Italian, 38, handsome, active, fit, 5'8", with blue eyes and my own hair, who likes the arts, sports, beach, city, country... and is open to other suggestions. Seeks smart, sexy, funny, fit woman, 28-35, who's independent but will share laughs, fun, friendship and maybe more. Handwritten note/current photo, please. 9019 ✉

Available—This low-mileage, low-maintenance, 68, widower of Jewish, tall, slender vintage. Preference: an approximate 60-year-old, sleek model needing loving care and kindly attention. Note/photo/phone, please. 9020 ✉

Perhaps That Man Is You?—CA native, 33, very attractive Anne Archer type. I am Protestant, emotionally and financially secure, fun and happy - but missing you! You are 5'11" plus, and possess the qualities above. Note/photo please. 9046 ✉☎

Former Male Model—Now businessman, 36, nice chauvinist with traditional values. Desires intelligent, warm, spiritual, passionate woman, 20-38, for relaxed dinners, sporting and concert dates, possible marriage and children. Prefer attractive, long-haired, full-figured Italian/Spanish type (but not that important). Note/photo/phone. 8953 ✉

Beautiful, Spontaneous Woman—50s, desires intelligent, secure man for fun, peace, serenity. Recent photo. 9058 ✉

City Girl With Country Heart—Seeks educated youth, 50-59, for love, fun, marriage. I am a PhD, with humor, heart, integrity, girl-next-door type, pert. 9034 ✉

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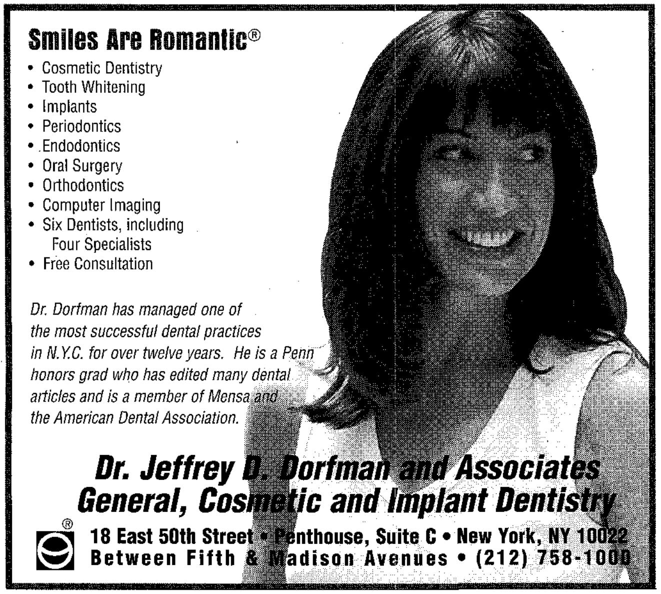
Bright, Attractive, Successful—Very athletic 30something is seeking her gentleman of class. We both enjoy sports (watching and playing), are warmhearted, fun and have a great sense of humor. We are family-oriented, Jewish and non-smokers. We have a zest for life and all it has to offer. Picture please. 9052 ✉

Westchester Man—45, 5'9", seeks fit woman, any age or religion, for tennis or dancing. Phone. 8970 ✉

Lovely To Look At—Even lovelier to be with... This beautiful, vivacious, slim, sultry, sensuous Jewish professional with exquisite style, seeks a wonderful man who is relationship-minded, solvent, passionate and ready for a new beginning, 45-58. Note/photo. 8957 ✉

Wasp Woman Wants Wasp Man—Me: 43, 5'3", 103, MBA, attractive, athletic, healthy, sophisticated, unpretentious, honest, easygoing and upbeat. Are you my male counterpart? Do you enjoy sports activities, have many interests...and do you pray? Note/photo. 8983 ✉

Lonely, 6'2", Slim, Functional—Secure, nice old guy with house, car... to renew life without wife. Seeks tall, slender, sexy senior playmate. Bronx vicinity. Note/phone/photo. 8979 ✉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Handsome Millionaire, 50—Ivy-educated, 6'1", athletic. I would like to meet stunning, healthy woman with sense of humor, 25-38. Sleepless in beautiful Connecticut state. Please send personal letter with photo/phone number. 9007 ✉

Positive, Kind, Smart—Witty adventurer wanted by elegant, attractive professional lady with same qualities. Reconnecting with NYC after long absence - would love to share the fun of it all. He must be fit, 50-65, value good friends/family. 8986 ✉

Classical Musician/Outdoorsman—39, 5'11", trim, doctoral student, loves NYC/country life, gardening, animals, children, dancing, biking, The Simpsons. Seeking attractive, 20s-30s woman for friend and more. Accomplished pianist a big plus! Let's exchange notes/recent photos/phones. 8965 ✉

Successful MD/Writer—45, fit Jewish man - seeks petite, energetic, slim, striking woman of any denomination for possible relationship. Note/photo/phone. 8964 ✉

"Win Ben Stein's Money" Fan—Single female in mid 40s, educated, self-sufficient, who likes to travel, seeks honest, reliable, educated mensch, 35-55. Sense of humor a must. 9011 ✉ ☎

Handsome, Funny, Successful Man—36, Jewish, down to earth, spiritual business owner who enjoys movies, reading, biking, nature, Seinfeld and BBQ in my NYC backyard. Seeks intelligent, down-to-earth, voluptuous Jewish woman, 25-37, with good sense of humor, for lasting relationship. Note/photo. 8919 ✉

Jewish Zorba—60, seeking lady partner, 55 plus. Ready to dance on the beach? Nonsmoker - nonchauvinist. Life's smorgasbord awaits. 8948 ✉ ☎

Smart, Funny, Warm—Spiritual, cute middle-aged man of the theater seeks bright, creative, fit, good-looking woman of wit and wisdom. Note/photo. 9003 ✉

Curves In All The Right Places—Attractive, Hispanic, 41, graceful, sexy, warm - into traveling, theater, movies, working out. Seeks quality gentleman, 40s plus, who is honest, caring, sincere, has strong values and is financially secure, for lasting relationship. Serious responses only. Note/photo a must. 9050 ✉

Gay Man—Young 40s, 6', slim, successful, smart, fun-loving, seeks same. 8959 ✉

Beautiful Chinese Lady—47, 5'4", seeks educated, successful, marriage-minded nonsmoking male, 47-55. 9015 ✉

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Adorable Businessman, 47—Looking for a woman, 28-38, slim, attractive, self-assured, with high values, to fall in love and have a child. Photo a must. 9036 ✉

Attractive, Athletic Attorney—34, 5'11", sincere, warm, seeks pretty woman for romance, fun and friendship. Note/photo. 8962 ✉

Renaissance Surgeon/Inventor—With the right Rx. An old-fashioned romantic man, with much humor, pizazz, passion and good looks, slim, 5'10", very fit, lots of fun, 43. In quest of sincere, caring lady under 37, for great romance/family. Please, phone/photo necessary. 9057 ✉ ☎

Striking, Green-Eyed Female Exec—Slender, vibrant, 38, 5'4", Jewish, single, intelligent and fun. Seeks sincere, educated, professional Jewish male, 37-47, with integrity, who is taller than I and tired of the dating game. 9067 ✉

Exclusive, Good-Looking—Single Jewish male, 35, 5'9", professional, seeks pretty, slim, sexy Jewish female, 20s-30s, for fun and romance. Note/photo. 8927 ✉ ☎

La Testarossa—Me or my automobile? Either way: charming chassis, mint 1958 compact, low-mileage, streamlined, stylish, blue-green interior, power package, dependable, with warranty - seeks similar model in perfect running condition. 8978 ✉ ☎

Be My Guinevere—Tall, good-looking, single Jewish professional, 45. Athletic, slim, fun-to-be-with. Enjoys skiing, scuba, music, sports and travel. Great sense of humor. Seeks attractive, slim, sweet female, 30-40, for a romantic adventure. Note/photo/phone. 9059 ✉

Let's Party—Dynamic, beautiful, sensual blond, 34, seeks handsome and fun male, 33-45, who enjoys life to the fullest. Note/photo. 9009 ✉

1997 Bachelorette Of The Year—Stunning, sexy, petite, classy, mid 30s, successful, vivacious sweetheart. Catholic (yet non-issue). Loves fine dining, NYC culture, romantic getaways. Seeks gentleman who is handsome, successful, dynamic and family-oriented, for happily ever after. Photo/note. 8969 ✉ ☎

Female, 48, Professional—Seeks friend in NYC area. Many interests. 8985 ✉

Attractive, Educated European Lady—5'2", 100, 40s, seeks intelligent gentleman, 45-55, nonsmoker, for serious relationship. 9041 ✉

Marathon Runner—Looking for support team. 33-year-old, warm, blue-eyed Jewish woman with good sense of humor, running first NYC marathon. Seek sensitive and supportive Jewish male to cheer me along the way and hopefully for some time thereafter. 8961 ✉

Gay Woman, 48—*Lives on Upper West*, stable, likes tennis, theater, New York humor and lots of other stuff. Seeks to meet complement. 9033 ✉ ☎

A Sparkling, Vibrant, Lovely—Jewish widow seeks gem, 59 plus. 9028 ✉☎

Physically Fit Male—32, MA degree, successful, enjoys music, movies, Yankees. Seeks romance with intelligent, caring, fun, slim female, 25-35. 8947 ✉ ☎

Secure Man, Low Key—Kind, sensitive, Jewish, slender, fit, 63, seeks NJ/(914) lady, 5'7" plus, 40s, toned, strong, athletic form. Smart. 9064 ✉ ☎

Distinguished Irish-American—6'1", 200 lbs, fit, jogger, golfer, dancer. Jeans/tux, caring, sensual, 65 plus. Enjoys music, theater, arts and sunsets. Retired executive - seeks trim, attractive woman. Waterfront home in FL. World traveler. Photo. 9013 ✉

Handsome Jewish MD—6', 39 years old, smart, witty, successful, seeks Jewish European, South American or extraordinary American woman with class, elegance, sophistication and spunk. Must be pretty, tall, thin, less than 34 years old, and used to the best. Photo a must. 9035✉

Bergen County—Smart, successful beauty seeks 45-plus upscale guy. Photo. 9004 ✉

Slender Upper East Side Woman—53, professionally active, likes dining, travel, theater. Seeks male counterpart. 9029 ✉

Know Thoreau?—Visit the Met? Recall Zeppelin lyrics? Scuba dive? Attractive professional, 33, 5'4", 115, seeks tall, brilliant man for friendship/love. 9024 ✉☎

Cute, Caring—Bright Jewish woman, 34. My interests vary from ballet and books to hiking and horses. Looking for a nice, normal guy who sees me, kids and pets in his future. 9006 ✉

Beginner Tennis Player—Seeking an intelligent Jewish professional man, 38-45, who is handsome, fit, financially secure, with a good sense of humor and patience to help this attractive, 38-year-old Jewish professional female with her tennis game! Must be relationship-minded. Dads welcome. 8976 ✉

Me? Just Moved Back To NYC—I'm a 35-year-old blond, ex-Wilhemina model, 5'8", green eyes...now in publishing. Looking for a man who's honest, secure, and enjoys life. More importantly, looking for a true friend. 8972 ✉

Gay, Attractive Jewish Woman—38, romantic, sensual, sincere and stable. Seeks soul mate: 35 plus, Jewish, feminine, emotionally together, ready for commitment, nonsmoker, with a lust for life! Note/photo. 8990 ✉

Man—Seeks sane woman, 35 plus, "sharing life's offerings". POB 20359 NYC 10021

Generous, Successful Brooklyn Boy—39, Bruce Willis look-alike, seeking relationship with attractive, athletic woman, 27-35, who could nurture and refine this uncut diamond. Photo, please. 9040 ✉

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Stefanie Powers Type—Flowing copper-brown hair, big green eyes, 5'6", 40ish, Jewish, slim but curvy, seeks handsome, kind, sophisticated male, 5'10" plus, 44 plus, to enjoy the best of NY and each other. Note and photo, please. 8981✉☎

Beautiful, High-Tech—Jewish businesswoman seeks successful, spiritual man (40-49) with strong Jewish identity, for friendship/partnership forever. 8932 ✉

Affectionate, Compassionate—Jewish (nonreligious) MD, 42, from central NJ, somewhat shy, with blue eyes, nice build, great smile and nice personality. I enjoy exercise, books and a healthy diet most of the time. Looking for a kind, nurturing woman with a sharp mind, a great smile, who wants to fall in love forever. Note/phone/photo appreciated. 9061 ✉

Successful Professional Man—48, seeks to develop relationship with well-educated professional woman. 9032 ✉

Vivacious, Sweet—Attractive professional woman, 31, smart, active, fun. Likes running, biking, rollerblading, skiing, travel, music, film, dogs. Seeks nice, interesting, attractive professional guy, 30-39. Note/photo. 8991 ✉ ☎

Very Female, Intellectual Beauty—30s, slender, shapely, elegant, athletic, loyal, successful, seeks male equivalent, 38-53. Note/photo/phone. 9016 ✉ ☎

Pretty, Petite, Divorced Lady—50, great legs, good-hearted, affectionate, seeking gentleman who enjoys the outdoors, sports, movies, conversation and the adventure of getting to know someone special. Photo, please. 8951 ✉

Good-Looking Woman, 40s—Good heart, body and soul - seeks attractive man with similar stats. 8988 ✉ ☎

Totally Charming—Pretty and bright young woman, 28, would like to meet a man who is great to go out with and, eventually, nice to come home to. 8931✉

"Hey Little Girl...—Time to get ready!" 34, attractive medical professional, 5'9", 180, witty Italian-American male - enjoys tennis, blading, movies, dinner. Seeks pretty, sweet, bright, slim, 24-32 female, similar interests, for fun/family. Recent photo. 8971 ✉

Socially Incorrect Male, 55—I actually enjoy a drink, a smoke and time to flirt. I don't require your bio, resume, vital stats or personal history as prologue. Your good heart and sense of humor is essential; your photo is optional. 8952 ✉

True Renaissance Man—Mensch, CEO, strong morals/ethics, model-type looks/build, 6', 30s, seeks top-notch lady, 23-32. Quality inquiries only. Recent photo please. 8955 ✉

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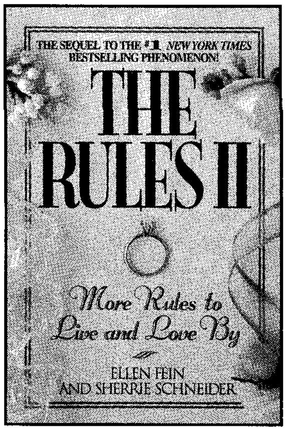
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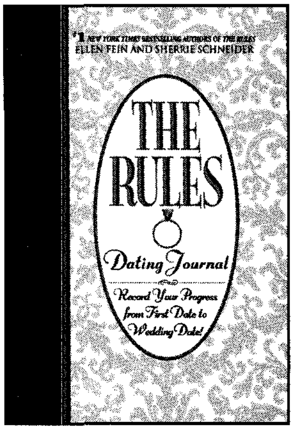
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I Will Love And Cherish You Forever—Very handsome male Wasp in the arts, mid 40s, real, nurturing, witty, urbane, athletic, seeks my female counterpart, 37-47. Be a tall, slender, educated, romantic aesthete ...and creative. Note/phone. 9023 ✉ ☎

Attention Manhattan Mensches:—If you're tall, handsome, fit and fun (28-38), this pretty, active Jewish female, 32, 5'8", hopes to hear from you. 8938 ✉ ☎

Very Attractive, Petite, Successful—North Shore LI woman, early 40s, dark hair, blue eyes, nonsmoker - loves tennis, fine dining, theater, traveling... "Has it all" minus one honest Jewish professional, nonsmoker, 40-50s, financially/emotionally secure, looking to share the future. Note/photo. 9026 ✉

Single Catholic Male—5'7", seeks single, white, in-shape female who has never been married, for fun and romance. Informative note and photo a must. 9010 ✉

Dazzling Smile—And sky-blue eyes... This former model - white female, mid 30s, 5'5" blond is now a successful Greenwich, CT professional, avid skier, skin-diver and gardener. Seeking successful, attractive professional, 5'10", 35-45, who is happy, healthy, and can also light the gas grill. Note/photo, please. 9049 ✉

Romance Novel/Swimsuit Cover Model—Late 20s, fun-loving, educated woman seeking for romance, travel, dining and shopping companion. Must be kind man, over 40. 8968 ✉ ☎

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Asian-American Male Sought—By slim, pretty white female. I'm upbeat, slightly offbeat Wall Streeter, very warm and way cool. You are tall, handsome, nonsmoking, 27-39, and an all-around nice guy. 8945 ✉

Shapely, Attractive Manhattanite—Brunette, Jewish (not religious), 5'5", refined and well-educated, nonsmoker, in health-care field, seeks principled, well-educated, divorced/widowed professional male, 47-53, with ability to commit. 8958 ✉

Fore! Watch Out!—If you enjoy walking 18 holes and rollerblading in the park, keep reading! I'm 5'3", Jewish, have blue eyes, a fantastic swing and an even better body. Looking for a guy who's not afraid to share his handicap, age 35-45, with a great sense of humor. Clubs/blades a must. Photo helpful. 9018 ✉ ☎

European Professional Man—48, 5'9", successful, seeks romance and passion with caring lady under 42. Photo. 8956 ✉

Westchester Woman Wonder—41, Jewish, divorced, beautiful, smart - great shape, 5'7". Pleased with creative career. Missing only: established Jewish male, 35-53, gentle, strong, who will appreciate charming and direct, strong, sensitive, very special woman (potential second-time mom). Note/photo. 8963 ✉

Beauty And Brains—Slim, sexy, down-to-earth, single Jewish female physician, 34, seeking intelligent, accomplished, sincere, romantic, marriage-minded single Jewish male for friendship, love and laughter. Letter/photo. 9065 ✉

Seeking Fun, Romance And Family—Playful, smart, caring guy, 47, previously married, wishes to meet pretty, authentic woman who loves to laugh and wants to have children. Send note/photo. 9021 ✉

Bearded/Bearish—Architect/photographer - 68, loves good music, movies, cats, puns. Wants to share museums, concerts with a nonsmoking Manhattan woman. 8949 ✉ ☎

Shiksa Goddess Without The Guilt—Stunning, highly successful medical professional, Jewish, blond/blue, 5'4", 105 well-defined lbs, 28, eclectic tastes, passionate about love and life - seeks princely soul mate composed of many fibers, confident, successful (investment banker, JD, MD, etc.), 28-40, to provide warmth and more against El Nino's winter fury. Note/photo/phone. 9060 ✉ ☎

Open-Minded—Handsome, tall, expressive, unconventional male with good sense of humor, creative spirit, sensitive soul. Seek same in independent, secure woman, 35 plus. Note/phone/photo. 8929 ✉

Attractive, Successful—Yet down-to-earth MBA, 6'2", trim, Jewish, with a sense of humor and adventure. Enjoy travel, sports, music, the arts, but mostly the joy and excitement of being in love. If you're an attractive, upbeat, intelligent woman, 27-37, with an award-winning smile, send note/photo. 9037 ✉ ☎

Tall, Handsome, Athletic—Irish attorney, 46, seeks girlfriend. Photo. POB 022352, Brooklyn, NY 11202-0050

Attractive Professional Man—42, blue eyes, brown hair, 6'2", seeking warm Christian woman, 33-43, with a pleasant way and an easy smile. Note/phone/photo. 8944 ✉

Very Pretty Blond—Ladylike southern belle, 40, 5'7", 120 lbs, leggy, semi-cerebral social creature with intellectual and cultural inclinations, seeks refined, sincere, traditional 50ish man. 9043 ✉ ☎

Gay: Remembrance Of Things Future—Wanted with a gentleman of character, warmth, wit, like me. I'm an attractive man, in great shape at 5'9", 140, brown (with Sassoon's help), blue (eyes, not hair), 56. Healthy, fun, very successful in the arts. So, bite that madeleine and write. Photo is important. 8967 ✉

Looking For Skier—Romantic, attractive, athletic professional, Jewish, blond, 5'8", 35 years, seeking intelligent, Jewish, athletic male with a passion for skiing and adventure. Photo, please. 9045 ✉

Attractive, Fit—29-year-old, single Jewish female would like to meet a mensch who greatly values family life and integrity. Photo please. 8966 ✉

Big Heart—Good-looking man, 46, successful, somewhat unconventional, seeks a woman to share all the things life has to offer. PS: I really am a nice guy. Photo/note/phone. 9031 ✉

Here's The Deal...—I'm a beautiful Jewish MBA, 35, interested in movies, museums, NYC. Seek balance with an educated, successful male to 42, with solid values, for experiences in life. Let's give it a shot. Photo essential. 8989 ✉

Perfect Present Desired—For a 5'6", classic Irish beauty with red-blond hair, green eyes and a size-6 figure (not that size matters...). She's accomplished and adventurous; equally at ease mingling with heads of state or making snow angels; has a deep throaty laugh that is altogether captivating. You, aka the perfect present, are 35-48, physically and mentally active, generally presentable and possess substantial character. A sense of humor required; a sense of spontaneity preferred. Note/photo/phone. 9012 ✉

Don't Schedule—Your winter vacation yet. 37-year-old Jewish MD/surgeon, charismatic smile, handsome, athletic, tennis and film enthusiast. Seeks warm, upbeat, energetic, thin, attractive woman, 20s-mid 30s, to share all of life's adventures. Phone/photo/bio. 9038 ✉ ☎

Arresting Presence—5'10", former lady prosecutor, slim, green eyes and unruly hair, seeks seriously smart guy with tough skin, soft eyes and a sense of the outrageous, to touch heart. 9005 ✉

Ideas Matter—You occasionally pick up a book, and if you own rollerblades, they are not the centerpiece of your existence. Former wallflower, 35, pretty, 5'3", not convinced this isn't a really stupid exercise - but hopeful. Yearning for cute, funny, politically conscious man whose idea of a "cute babe" is someone in a stroller. Letter, please/photo optional. 9014 ✉

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MANHATTAN PROPERTIES

MARY ANN MADDEN #893

NEW YORK MAGAZINE COMPETITION

Oliver Stone:
A group of louche CONSPIRATORS lurks beside a Corinthian column and a SOOTHSAYER stops CAESAR as he climbs the steps of the Senate.

A Silverstone/Hawn Production:
We see a huge and dressy suburban mall as we move swiftly to blonde MOTHER and blonde, pregnant DAUGHTER. Laden with packages, laughing, they enter a shop called A Child's Potion, and as they turn for an instant we note their odd, blank eyes.

Above, Opening Shots, the first setup in a film script tailored to any well-known director or star. One or two pungent lines, please, citing the person if not the title.

Results of Competition 890, in which you were asked to invent a three-line, two-person conversation.

Report: Okayokayokay, so we more or less asked for old jokes dusted off. No need to overdo. Still, in that way that we have of laughing at Henny Youngman when we swear we're too worldly to do so, we came to know and re-love many of these. Too crepuscular even for us: Oh, really? No, O'Reilly. Gesundheit. 44 long. Jamaica? Hard-of-hearing jokes. Memory failures. Men/ women/Venus/Mars exchanges. I don't know, I just got here myself. Not a moment too soon, either. Bada boom. Ching.

First Prizes of two-year subscriptions to *New York* to:

A. I'm going to start using just one name, like Hildegarde.
B. Who's Hildegarde?
A. I don't know, but she only has one name.
Mike Olton, Los Angeles, Calif.

A. I hear they nabbed a shoplifter at L.L. Bean.
B. Yeah, he was trying to smuggle out some skiwear.
A. Got caught with his down pants, eh?
David English, W. Somerville, Mass.

A. That's a fabulous beach umbrella.
B. Thank you—uh, Hammacher Schlemmer.
A. Oh, hi, I'm Tiffany Frobisher.
Allan G. Sperling, Rye, N.Y.

Runner-up Prizes of one-year subscriptions to *New York* to:

A. What are we having for dinner tonight?
B. How does hummus sound?
A. I don't know, cook a few bars and I'll fake it.
Elisa Falciglia, Reston, Va.

A. I was at the Irish rock concert last night.
B. You, too?
A. No, Sinéad O'Connor.
Chris Doyle, Burke, Va.

A. Bad command or file name
B. C:\>HELP!
A. Bad command or file name
Bob Dean, Raleigh, N.C.

And Honorable Mention to:

A. What in the heck is this contest about?
B. I have no idea.
A. Neither do I.
Helene Haduch, Washington, D.C.

A. I only missed winning the $10 million lottery by one digit.
B. The jackpot this week was only $5 million.
A. Just my luck.
Jim Weis, Atlanta, Ga.

A. Can you tell me what they call this Japanese drama?
B. Noh.
A. Thanks anyway.
Louis Phillips, N.Y.C.

A. I'd like to make a bid on the house.
B. Okay, gimme a ballpark figure.
A. George Steinbrenner.
Selma Ellis, Glenview, Ill.

A. You need a date for the dance?
B. Yes.
A. It's October 25.
Jan Streilen, Lansdale, Pa.

A. I've been told I have no empathy.
B. Well, today my therapist diagnosed me with serious borderline personality disorder.
A. Who cares?
Marjorie J. Levine, N.Y.C.

A. So, Sly, what's up next?
B. *Cobra III.*
A. Nice tie.
John Mainieri, N.Y.C.
sp. ment.: Rita Brandel, Detroit, Mich.

A. . . . you have 30 seconds.
B.
A. Would you like me to repeat the question, Miss Kentucky?
Larry Laiken, N.Y.C.
sp. ment.: John Burlinson, Austin, Tex..

A. I'd like you to meet my brother, Charlie.
B. Wow, you're much taller than he is.
A. Actually he's my half-brother.
Craig Wolfson, Spring Valley, N.Y.

A. What's that music they're playing?
B. It's Offenbach.
A. Yes . . . but what is it now?
Ruth Nerken, N.Y.C.

A. Boy, is this coffee great.
B. Can you smell it?
A. C-O-F-F-E-E.
Stanley Silber, East Hampton, N.Y.

A. When Cyndi Lauper first hit it big, she was a temperamental, uh . . .
B. Prima donna?
A. No, post-Madonna.
Bill Harriman, Niantic, Conn.

A. Doctor, I'm having a gynecological problem.
B. Are you sexually active?
A. No, I just lie there.
Inger Pettygrove, Charlottesville, Va.

A. I'm taking Spanish lessons.
B. *¿Quien sabe?*
A. Call me, Tonto.
Abigail Chipley, Seattle, Wash.

A.
B.
A. How nice to meet a fellow telepath!
Tom Frenkel, Sunnyside, N.Y.

A. You know, Strom, the best entry in Competition No. 887 was Bonnie McHale's "Rabbi T. Angstrom, the spiritual leader of Stockholm's Jewish community," but because it was apparently a repeat, she didn't even get an Honorable Mention.
B. That's a shame, Jesse, but can you name the spiritual leader of Beijing's Jewish community?
A. Rabbi Tang, Strom.
Bonnie McHale, Guilford, Conn.

A. Is calamari a fruit or a vegetable?
B. They're squid.
A. Yeah—that's what I thought.
John Koch, Madison, Wisc.

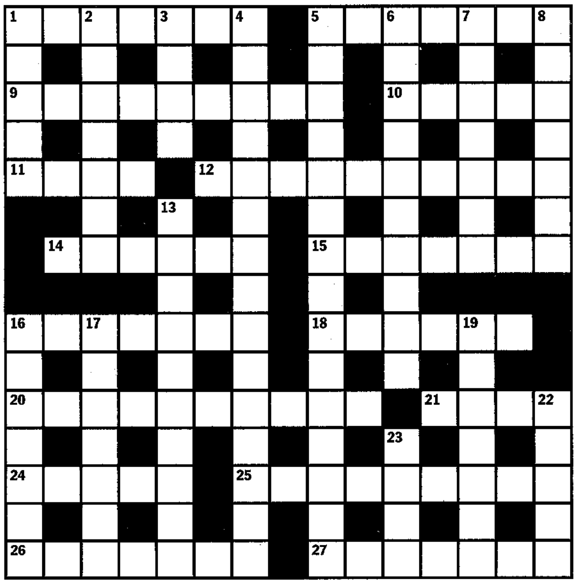
A. I do.
B. Mr. Jones, is your appearance this morning pursuant to a deposition notice which I sent to your attorney?
A. No, Your Honor, this is how I always dress for work.
Howard Slenk, Grand Rapids, Mich.

A. Hello, tower—our pilot just had a heart attack!
B. What is your position?
A. Senior vice-president at Evergood Appliances.
John Foshee, Austin, Tex.

A. Didn't you hear what I just said?
B. Yes.
A. You didn't think it was funny?
Greg Thomey, Yonkers, N.Y.

A. Our Rudy gets so embarrassed when we baby him in public.
B. A teenager, huh?
A. Well, in human years I guess you could say so.
Jean Sorensen, Herndon, Va.

The 'Guardian' Crossword



ACROSS

- 1 Man with role working in hospital no longer? (7)
- 5 Sack the postholder. (7)
- 9 The girl's weight right for one appearing on TV? (9)
- 10 The lady still briefly appearing at the Academy. (5)
- 11 Possesses hard drug. (4)
- 12 English fund collapsed, finished. No form of protection? (10)
- 14 Short Italian viol played in resort in Roman times. (6)
- 15 Infamous valley, for example, turning reddish-brown. (7)
- 16 Eat herb (wild) to live? (7)
- 18 Growin' fruit. (6)
- 20 Firm at the top is businesslike. (4-6)
- 21 It's large-scale in the picture world. (4)
- 24 Ex-champion boxer with "big cut" excuse. (5)
- 25 Musical Tim and I backed, forming a good impression. (9)
- 26 Swell acting seen in the theatre. (7)
- 27 Be attentive when information's around, and shine! (7)

DOWN

- 1 Disconcert a party. (5)
- 2 Parts of joint chopped up is mince. (7)
- 3 We in Europe showing commonsense. (4)
- 4 A second examination re. prisoner's subsidiary allowance. (15)
- 5 A growth industry? (6,9)
- 6 The president is not standing apparently. (2,3,5)
- 7 Brother and Dean moved to produce a more liberal view. (7)
- 8 Old man getting certain sum of money each year. (7)
- 13 Old carriage? It has scope for improvement. (4,6)
- 16 Takes the top parts. (7)
- 17 Nobleman? That's right (in a previous age). (7)
- 19 I am not an original stamp. (7)
- 22 Entirely innocent. (5)
- 23 One young man growing up to be an artist. (4)

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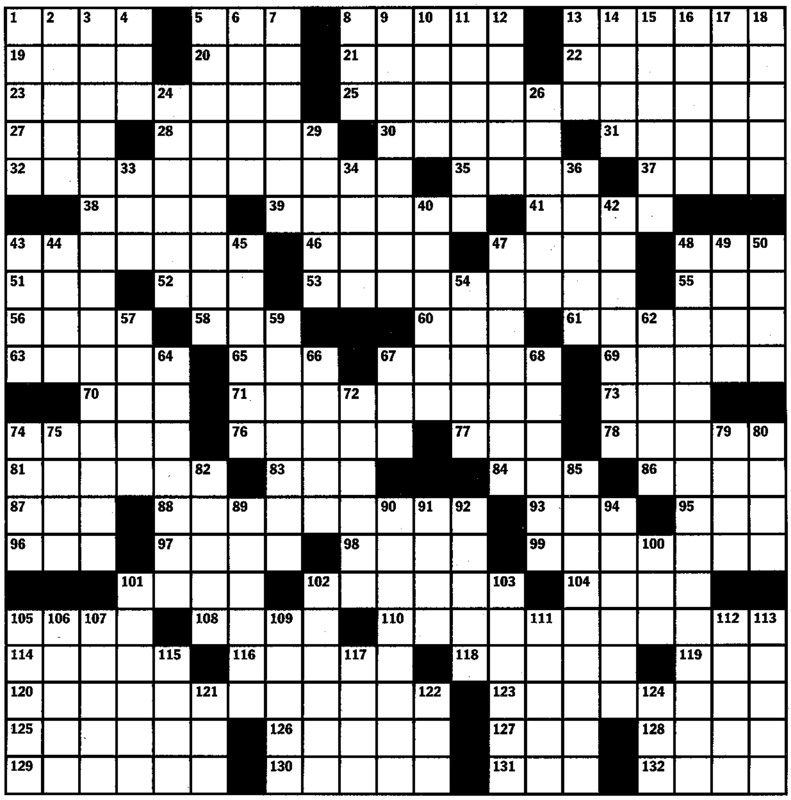
'Guess the Theme': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

- 1 Alcott girl
- 5 Second of a game trio
- 8 Capital of Guam
- 13 Dress shapes
- 19 Need liniment
- 20 Genetic chemical
- 21 Result of raising cane
- 22 British North America, today
- 23 More solidly built
- 25 Applies oneself seriously
- 27 Kiltie's cap
- 28 Ancient May birthstone
- 30 "West Side Story" heroine
- 31 Lacking boldness
- 32 Vigorous effort
- 35 Tolkien creatures
- 37 ——, zwei, drei
- 38 WXY phone button
- 39 Position in life
- 41 Unlatches, to a poet
- 43 Good doctors
- 46 —— Bator
- 47 One of the O'Neals
- 48 The dinner check
- 51 Yalie
- 52 Hideaway
- 53 Florida county
- 55 Cable-channel letters
- 56 Brooklet
- 58 Tango finale
- 60 Affirmatif
- 61 Atelier tripods
- 63 Fundamental
- 65 Title for Angelico
- 67 Carried
- 69 Backs of necks
- 70 Hawaiian tree
- 71 Equipped beforehand
- 73 After dernier, latest fashion
- 74 Important incident
- 76 Radiator output
- 77 Plural of is
- 78 Lab heaters
- 81 Succeeds in bribing
- 83 The queen's lang.
- 84 Sold out, on B'way
- 86 Gumbo ingredient
- 87 Circle segment
- 88 Wrestling hold
- 93 What ozs. add up to
- 95 Sweet potato
- 96 Lah-di-——
- 97 Batter's option
- 98 River of Spain
- 99 "Golden Girl" Getty
- 101 Shindig
- 102 Takes the wheel
- 104 Poop out
- 105 Feminine name ending
- 108 Diplomat's asset
- 110 Small sponge cakes
- 114 Object
- 116 Playwright Pirandello
- 118 Intermingled with
- 119 Meet the bet
- 120 At a tremendous rate
- 123 Military honcho
- 125 Uncut
- 126 Eubie of jazz
- 127 Baseball great
- 128 Hun's foe
- 129 Rubber-based yarn
- 130 Feel intuitively
- 131 Caustic substance
- 132 Yuletide poem start

DOWN

- 1 Sew loosely
- 2 Outside, in anatomy
- 3 Brief biography
- 4 "Rings on —— fingers . . ."
- 5 Initiated, as a chain reaction
- 6 Close by, old style
- 7 Menus
- 8 Beginning of a J.F.K. quotation
- 9 Gray hue
- 10 Juan's water
- 11 Oyster-shell linings
- 12 Alan or Adam
- 13 —— Ventura, Jim Carrey role
- 14 Go the distance
- 15 East and West island groups
- 16 Wynonna Judd's mother
- 17 Newsman Newman
- 18 Makes smooth, in a way
- 24 Began to show daylight
- 26 A singing Jackson
- 29 Enjoy avidly
- 33 Tanker cargo
- 34 Room in a casa
- 36 Astronaut's milieu
- 40 Cast off from the dock
- 42 Increase the attributes of
- 43 Spice-shelf item
- 44 Charles Lamb's pen name
- 45 Tests the odor
- 47 Carl and son
- 48 Sitcom of 1950
- 49 Partner of ready and willing
- 50 Springsteen's nickname, with "The"
- 54 Myanmar, formerly
- 57 Detroit football team
- 59 Press objections
- 62 Painter Andrea del ——
- 64 Wine-grape variety
- 66 "—— You Glad You're You?"
- 67 Wham's go-with
- 68 First woman to swim the English Channel
- 72 Bald bird's baby
- 74 Victorian "by God!"
- 75 Miles of movies
- 79 Inland sea of Russia
- 80 No different
- 82 Have faith in
- 85 Stubborn
- 89 Take a drag on
- 90 Cleopatra's needles
- 91 Actor Joel Mc——
- 92 Knighted director
- 94 Bee bites
- 100 Physics unit
- 101 Marauding outlaw
- 102 Smother
- 103 Computer icon, e.g.
- 105 Lucy's TV friend
- 106 Higher —— kite
- 107 Shadings
- 109 Sidewalk edges
- 111 Two score
- 112 Ranch in "Giant"
- 113 Eve's third son, et al.
- 115 Quayle's successor
- 117 —— Carlo Menotti
- 121 Irritate
- 122 "Message" shirt
- 124 Three-chevron G.I.



Solutions to last week's puzzles appear on page 191.

A. I've been abducted twice by aliens.
B. Really? Twice?
C. The second time was for an annual checkup.

Chuck Smith, Woodbridge, Va.

A. You look exactly like my third husband.
B. How many times have you been married?
A. Two.

Judy Prigal, Teaneck, N.J.

A. For our twenty-fifth wedding anniversary, I took my wife to London.
B. What'll you do for your fiftieth?
A. I'll send her a ticket to come home.

Edwin P. Rapport, Shaker Heights, Ohio

A. Sorry, ma'am, you were driving twenty miles over the speed limit.
B. Oh, Officer, you must be mistaken—my children always ridicule me for driving so slowly.
A. Lady, they sure will be proud of you today.

Shirley W. Rivo, Murray Hill, N.J.

A. You'll be poor and unhappy till you're 40.
B. And then what?
A. Then you'll be used to it.

Sharyn Dolan, N.Y.C.

A. I've been having some trouble with my eyesight lately, seeing, like, blue dots and green dots wherever I look.
B. Gee, have you seen an ophthalmologist?
A. No, just blue dots and green dots.

Richard C. Baxter, Rock Cavern, N.Y.

A. Give me an anagram for *thaw.*
B. What?
A. Thank you.

Edmund Conti, Summit, N.J.

A. Hey, Roo, we've been waiting—get off your tail and fix us a dry martini.
B. You know, we don't get too many humans in here.
A. And at this rate, no wonder.

John Falxa, N.Y.C.
sp. ment.: L. Soth, Northfield, Minn.

A. FUNEMNX?
B. SVFMNX.
A. OK, LFDMNX.

Bruce Karp, Hackensack, N.J.

A. My wife and I were happy for twenty years.
B. Then what?
A. We met.

Mary Cuomo, Brooklyn

A. So . . . how've you been?
B. Great! I just got an Honorable Mention in that Competition in *New York* Magazine.
A. Really . . . Uh, well, just *look* at the time . . .

David Rozenson, Newton, Mass.

Competition Rules: POSTCARDS, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 893, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999, or e-mailed to 104700.2563@compuserve.com. It must be received by October 31. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the December 1 issue.

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■	■	■	P	■	H	■	■	■	J	■	S	■	■	■
■	S	L	O	G	A	N	■	B	E	H	E	L	D	■
■	W	■	L	■	R	■	B	■	W	■	A	■	O	■
M	E	T	E	O	R	■	R	I	E	S	L	I	N	G
■	D	■	S	■	I	■	E	■	L	■	E	■	J	■
F	E	L	T	■	S	T	A	B	L	E	D	O	O	R
■	N	■	A	■	■	■	S	■	E	■	■	■	N	■
■	■	P	R	O	F	I	T	E	R	O	L	E	■	■
■	M	■	■	■	O	■	P	■	■	■	O	■	B	■
C	O	R	P	O	R	A	L	L	Y	■	N	A	I	F
■	R	■	I	■	T	■	A	■	E	■	G	■	L	■
W	A	T	E	R	R	A	T	■	O	F	F	A	L	Y
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N	A	P	A	■	T	R	I	A	L	■	D	O	F	F	■	B	A	R	B	S
E	L	A	L	■	H	E	N	C	E	■	E	C	R	U	■	A	V	I	L	A
P	O	L	E	■	O	A	S	E	S	■	L	E	I	S	■	R	O	M	E	O
A	N	E	X	E	R	C	I	S	E	C	L	A	S	S	T	R	I	E	D	■
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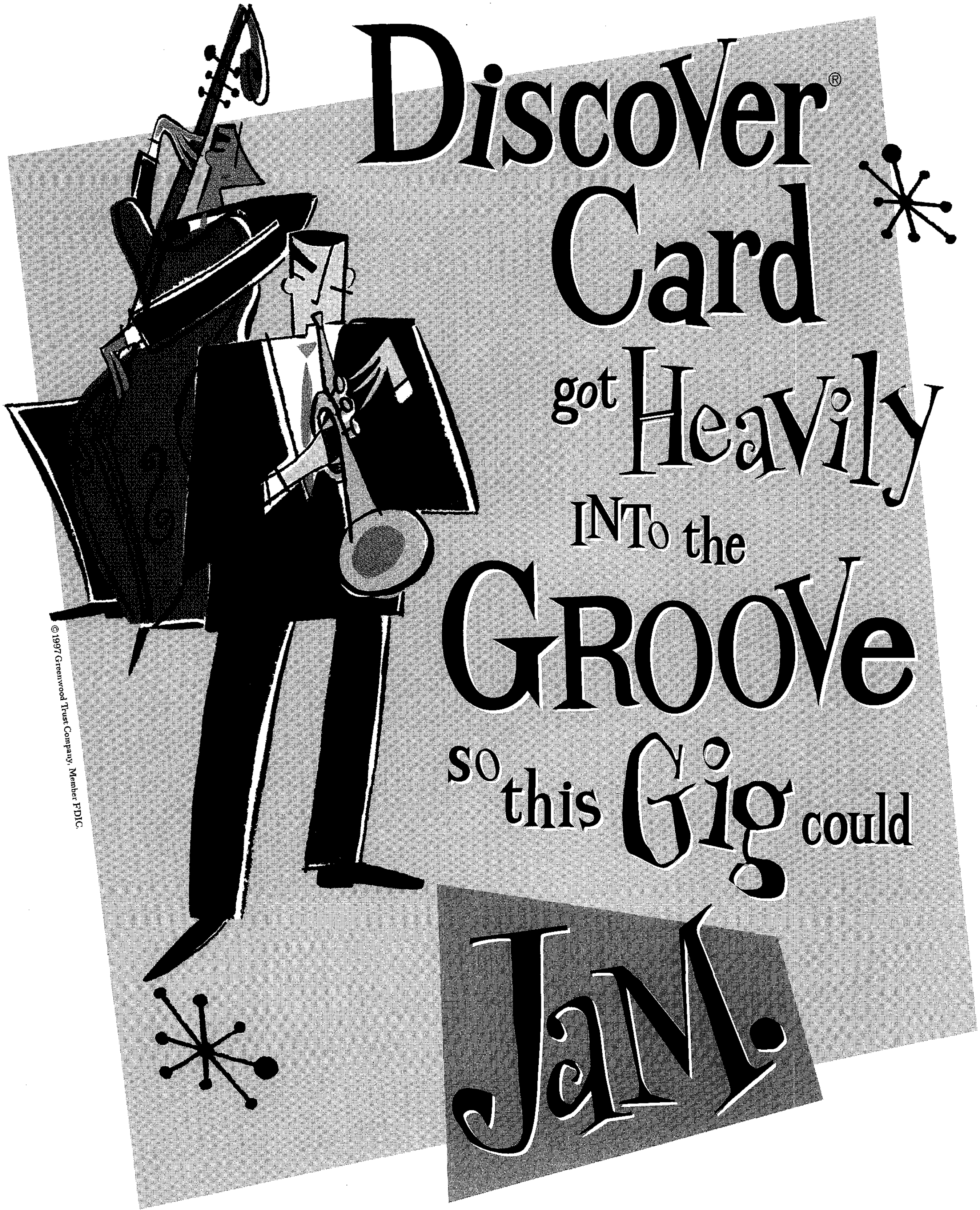
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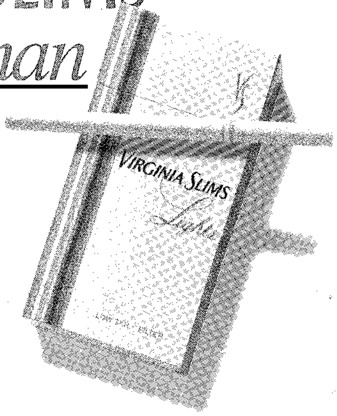

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